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ABSTRACT

This manual was developed to aid in the systematic diagnosis of reading needs and the application of prescriptive strategies (or "prescriptions") to meet those needs among students in grades 2-12. The prescriptions can be used within reading, language arts or language instruction periods. Their foci include reading readiness and motivation, phonic analysis, structural (grammatical) analysis, oral reading, comprehension, and general study skills. For each prescription, the grade levels at which it can be implemented are indicated and teacher instructions are given. Also provided in the manual are sections on general implementation of the READ-WRITE prescriptions, as well as plans for helping the nonreader/nonwriter and using the prescriptions within a basal reading program. (GC)

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PROJECT READ-WRITE

RESOURCE AND INSTRUCTIONAL MANUAL

ESEA TITLE IV-C PROJECT #72-515

NEWARK BOARD OF EDUCATION NEWARK, N.J. 07102

UD 020 521

U.S. DEPARTMENT OF HEALTH,
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Project READ-WRITE

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Project READ-WRITE

A Teacher's Resource and Instructional Manual for Promoting Students' Growth in Reading, Grades 2-12

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January 1979

T & E

SCHOOL
IMPROVEMENT
IN NEW JERSEY

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1979

Commissioner's Endorsement

Project READ-WRITE, Newark's innovative program, was designed to resolve the critical reading problems of students in the intermediate grade levels. For its significant contribution to the improvement of student's reading and writing skills, on behalf of the New Jersey State Department of Education, I commend it to educators and parents throughout the nation.

Fred G. Burke

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Preface

"Project READ-WRITE" was developed under the auspices of the Newark Board of Education and the Office of Program Development, Division of Research, Planning, and Evaluation, Department of Education, State of New Jersey.

In 1976, the project was validated by the standards and guidelines of the United States Office of Education as successful, cost-effective, and exportable. As a result of the validation, the project is now funded as a demonstration site through which New Jersey educators may examine the program in action, study its materials, and receive training in its replication.

The project materials are available at cost. There is no charge for the training services of the project staff. The development and dissemination of this project are being funded by the Elementary and Secondary Education Act, Title IV-C Program.

Dedication

This manual is dedicated to those students and teachers who have worked so diligently in the past to make Project READ-WRITE a reality.

It is also dedicated to those students and teachers who are presently engaged in making the Project a successful one.

And finally, it is dedicated to those in the future, who will utilize it to achieve greater peaks of individual performance.

Ethel Uries
Project Director

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To Mr. William Brown, former Assistant Executive Superintendent of Schools, we extend our gratitude for his support during the initiation of the program.

To Mr. Joseph Parlavecchio, Principal, we give recognition for his contributions during the development of the Project.

The aid of Mr. Mel Marech, Coordinator, Department of Federal Assistance Programs, who unstintingly gave his time and understanding to the Project, is gratefully acknowledged.

Grateful appreciation is expressed to the teachers involved in the development of the Project. These were:

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We give special thanks to Dr. Lillian White-Stevens for the assistance her manual, Guidelines for Writing and Printing Manuals, has afforded us.

We extend our gratitude to those classroom teachers presently involved in the application of this program who have worked daily to make it a success.

To members of the Advisory Council of Project READ-WRITE, we offer our appreciation for their interest and involvement.

To Mrs. Sharon Byrd and Mrs. Sharon Rygiel, we gratefully acknowledge their secretarial assistance.

Finally, a very special thanks belongs to all of the children, for their enthusiastic acceptance of Project READ-WRITE, which was developed for them.

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PROJECT READ-WRITE: AN OVERVIEW

Project READ-WRITE is a program for the teaching of reading and related language arts in grades 2-12. It is designed to be used within the classroom during reading, language arts, or English periods, and can be utilized by reading resource or remedial reading teachers. The program is founded on a language-experience approach to reading. Students' ideas, attitudes, interests, and personal language resources are involved to promote total comprehension and appreciation of what is read.

There are no specialized materials within the program, except for this Resource and Instructional Manual. The student is the resource. Thus, Project READ-WRITE can be integrated within any existing reading, language arts, or English curriculum and can reinforce reading skills within the content-areas, as well, eliciting a myriad of meaningful reading and writing activities.

In its full form, Project READ-WRITE calls for systematic diagnosis of reading needs and the application of prescriptive strategies to meet those needs. These strategies may be applied developmentally to reach specific objectives contained in a syllabus, curriculum, or basal-reader series; they may also be employed remedially within a corrective/or remedial-reading framework. The prescriptive strategies, which are designated as "prescriptions" in this manual, are the most innovative features of the program. They are the outgrowth of several years of cooperative development and ongoing testing by the Project READ-WRITE staff.

Rationale

The teaching of reading is often viewed as consisting of instruction in discrete skills, each of which contributes autonomously to the reading process. Many kinds of commercial materials, standardized achievement tests, and diagnostic tests are based on such an assumption. In recent years, however, that assumption has been increasingly challenged by psycholinguistic research. In place of the discrete-skills approach, many language arts authorities now maintain that the act of reading is a language process, which utilizes the same kinds of personal resources that facilitate all other forms of linguistic expression. Writing, speaking, and listening do not involve discrete skills developed in isolation and operating separately from each other in the human organism. They involve an integrated system of habits and intuitions which are developed simultaneously in an individual's life-experience and function in close coordination to meet the individual's needs--so does reading. It is the interrelatedness of these linguistic resources, together with their intimate connections with personal experiences, needs, feelings, and ideas, which enables the individual to assign meanings to the symbols on the printed page and to read with full comprehension. For our program, that is what reading means: full comprehension.

All normal human beings possess these resources. Youngsters start to use language at about fifteen months of age. By the time they reach kindergarten, the fact that they can communicate with adults, as well at their peers, demonstrates that they can employ all of the interacting features of language: its sound system (phonemes); a listening (comprehension) vocabulary which may exceed 40,000 words; and the syntax of English, which has the same underlying characteristics in non-standard varieties as in the standard form of our language. All of these features have been learned, more or less simultaneously, as vehicles for expressing the child's perceptions, feelings and ideas--which themselves have progressively expanded out of the interactions between the youngster and his experiential environment, during the period of pre-school maturation. But just as significant as this linguistic learning itself is the fact that it has occurred through a "language experience" approach. Experimentally, the child has acquired his linguistic facilities; he has discovered, through trial-and-error, what resources he possesses within himself, and how he can employ them selectively and creatively to meet his felt needs and to serve his own purposes.

In essence, Project READ-WRITE is a systematic application utilizing in the teaching of reading many of the same kinds of processes and contexts with which the student has learned oral language. Through a recommended sequence of activities which links the skills the student already possesses--speaking and listening--with reading and writing, the program provides a continuum among all the language arts. The printed or written word comes to be regarded by the student as simply another medium of linguistic expression, to which he brings the personal resources, aptitudes, and motivation that produce his everyday oral language. The prescriptive strategies are structured writing and oral activities which extend these same general language resources and behaviors into the reading process. Each prescription is structured in such a way as to promote specific reading objectives. The structuring is itself based on the general properties of our language. In applying a prescription, the student is guided into utilizing what he already knows, as working habits and intuitions, about the sounds of English words; phrasing; and, particularly, syntax, the patterns in which we attach suffixes or prefixes to word roots, or combine words to form large expression units like clauses or sentences. Other kinds of structuring draw upon what the student already knows through his personal experience about time sequence, cause and effect, and similarities and differences among events and objects in the world around him.

A reading selection is, itself, an organized unity, with its beginning, middle, and end; its interrelationships among settings, characters, and events; its sequencing of ideas. The language through which it is presented and organized holds it together for the reader. The prescriptions, then, mobilize one organic unity--the reader, with all of his language and experiential resources--to deal holistically with another unity--the reading selection, in a way which brings full understanding and appreciation.

SELECTION AND APPLICATION OF THE PRESCRIPTIONS, AND DIAGNOSIS

Selection

1. The first step in using the prescriptive strategies is to determine the objectives which are to be promoted. Choice of objectives may be determined by curriculum, by diagnosis of reading needs, by item analyses of standardized normative tests, or by examination of the results of criterion-referenced tests. The prescriptions have been geared to objectives which are common to the entire array of commercial tests available to schools today, so that any tests you employ will be appropriate instruments. However, either as a substitute for formal tests, or as a follow-up to them, your objectives may also be determined through informal diagnosis, such as the use of Informal Reading Inventories, or simply by your own everyday observation of students' reading needs. Whatever your methods or combination of methods, some kind of diagnosis is the best way to select your objectives.

If diagnostic procedures are not feasible for you--if, for instance, you are required to meet certain objectives in a basal reading series, a syllabus, or a curriculum guide, then it is these objectives which you will want to keep in mind in choosing prescriptions.

2. The next step is to prioritize your objectives. From the diagnostic results for each reading group, decide which objectives are most important or are relevant to your instruction. Needs which are common to all of the groups

in the class should be considered as having high priority. These will be your initial objectives. Identify, by the same process, those objectives which are second-highest in priority, and so on. If you must follow a specific sequence of objectives, as with a basal reader or a syllabus, the sequence itself will give you the priorities you need to observe.

3. Following your order of priorities, select prescriptions. You will see from prescription headings that most of the prescriptions address one main objective and several ancillary objectives. There is a considerable variety among the prescriptions:

(a) For each main objective, there is apt to be more than one prescriptive strategy which might apply. Some prescriptions are designed for younger students or for slower readers in the upper grades, while others can be used with all grade levels and ability groups or for superior readers in the lower grades. Each prescription is labeled accordingly.

(b) There is also variety among the ancillary objectives that are specified on the prescriptions for a particular main objective.

(c) Some of the prescriptions are designed basically for supplementation, reinforcement, or preparation. These are to be employed, not as an integral part of a reading lesson, but indirectly, in "free writing" during composition or language arts lessons. Their purpose is to help students to understand better what the objective is and how to reach it, by using it in their own writing. For example, if your main objective is character analysis, there are prescriptions in which students describe and comment upon people they know personally. Similarly, for event sequence, there are prescriptions in which students are asked to describe in chronological order a series of events with which they are thoroughly familiar. These supplementary prescriptions, too, are geared to several ancillary objectives, as well as to a particular main objective.

All of these features of the prescriptions should be kept in mind as you observe the following guidelines:

(a) Working from your checklist of highest-priority objectives, identify those prescriptions that include, as main and ancillary objectives, as many of your highest-priority objectives as possible. If your highest-priority objectives for a reading group or the entire class are main idea, event sequence, character analysis, descriptive details, and drawing inferences, look for those prescriptions in which three, four, or even five of these objectives can be attacked simultaneously, as either main or ancillary objectives. Often, a single prescription can accomplish three, four or five objectives--a much more efficient use of your teaching time and efforts than employing three, four, or five separate prescriptions to address one objective at a time. Make it a practice to employ as few prescriptions as possible to reach as wide a range of objectives as possible. Modify any prescriptions to suit your class, group, or situation; simplify or add to it, use only part of it, or build on it by combining it with parts of other prescriptions.

(b) After you have identified those prescriptive strategies which relate to several of your highest-priority objectives simultaneously, make an educated guess as to which of these will be easiest for the students. Here, be guided by the labeling on each prescription of the ability or grade level for which it is recommended.

When you have chosen prescriptions which seem to meet these guidelines, you are ready to apply them.

Application

1. Plan to apply the prescriptions on a regular, consistent basis. The more frequently you can apply them, the more effective they are likely to be in meeting your objectives. Some of the prescriptions can be applied before students begin a reading, while others can be employed as interim activities. To insure full comprehension and appreciation, most are intended to be applied after a reading has been concluded.

The prescriptions can either substitute for the manual questions which students are customarily expected to answer orally during or after a reading, or they can supplement such question-asking activities. In writing the prescriptions and reading them aloud afterwards, your students will be answering many manual questions anyway, so much time and effort can be saved.

For maximum impact, carry the prescriptions over into other areas of the curriculum as often as possible during the school day. Supply the supplementary prescriptions during "free writing", language arts, composition, or English periods and before or after you utilize the regular prescriptions during reading periods. Also promote valuable reinforcement by utilizing both regular and supplementary prescriptions in virtually all of the content-areas.

2. It is strongly recommended that wherever and whenever a prescription is to be utilized, its application should follow a sequence that links all of the language arts--reading, writing, speaking, and listening--to promote the reading objectives. By using this sequence, the students' total personalities are involved in a reading activity. The involvement of their experiences, feelings, values and ideas helps ensure interest, full comprehension, and appreciation.

(a) The first step in following the sequence is motivation. Every reading activity should be motivated beforehand. Through preliminary discussion, you should relate the topic and contents of the prospective reading to what you know about your students' interests, experiences, and attitudes. Interest inventories, distributed several times a year to your pupils, can be used for this purpose. Valuable insights can also come from the subjects chosen in free-choice-of-topic compositions, class discussions, or personal conferences, and responses to other reading or media activities.

(b) Now have the students go through the reading selection. Utilize whatever methods of silent and/or oral reading you customarily apply.

(c) When your students have completed the entire reading selection, or an important segment of it, and you are ready to have them do the prescription you have selected, review the reading briefly, checking for literal comprehension. Place the blank prescription on the chalkboard or chart. Once the prescription is introduced, the entire class might do it as a group activity, to be sure every student understands the prescription clearly. This procedure can be repeated until the pupils are clearly able to handle their prescriptions as individual activities.

Your students must be able to carry out the techniques which the prescriptions will call for. These are integral to the prescriptions. They act like prescriptions in themselves, promoting critical and inferential, as well as literal comprehension, sentence sense, reinforcement of reading vocabulary, etc. The students will need generous measures of help, not merely in learning how to do prescriptions, but, especially, in learning how to apply the techniques.

It would not be advisable to put undue stress on the skill of recall at this step. Allow and encourage students to look back into the reading and re-familiarize themselves with the information they will need for the various kinds of comprehension which the prescriptions and the techniques stress. Prescriptions promoting skimming skills would be pertinent at this point.

(d) The next step in the recommended sequence is to have the completed prescriptions read aloud. Every student need not read aloud every prescription, but a representative sampling of prescriptions should be chosen for each oral reading. Some prescriptions might also be placed on the chalkboard. Using yourself or better readers in the group or class as models, give the students practice in reading aloud their own or classmates' prescriptions with proper volume, rate, enunciation, expression, and eye contact. Any pupil reading a prescription aloud must read it exactly as written, without altering it in any way.

The purpose of this step is to compare individual students' perceptions, opinions, and attitudes about the reading selection. In this way the class will reach as much of a consensus as possible about what the selection said, could have meant, and might have implied. This step is intended to analyze divergent thinking about the reading, in order to bring out converging ideas and assumptions.

To stimulate careful thinking about the reading, foster group or class-wide discussion of ther read-aloud prescriptions. Ask the group such questions as: "What do you think about that answer (in a prescription that has just been read aloud)? Does the reading selection support the answer? How? Is another answer (in someone else's prescription) just as possible, or better? What is it? Why? Can we think of still other answers that might also be possible or even better? What are they? Why? Could we make some of the answers (in various prescriptions which have been read aloud) more acceptable to us if the reading selection had been different in some way? How? Why? Would they be more acceptable if the world, or people, or life itself were differernt? How? Why?"

Stress the fact that, when the class goes from purely literal interpretations of the reading (where consensus is rather easy to achieve) to inferential and critical and creative thinking about it, many answers may be possible, and each answer deserves respectful attention and consideration. Each answer must also be backed up, supported on the basis of not only what the reading says, but also by the experiences, ideas, and attitudes which your students bring to their discussion of the read-aloud prescriptions.

Encourage the group to refer not only to personal experiences alone, but to news events of the day, TV presentations, and, particularly, other reading selections they have completed. No matter how open-ended this discussion becomes, direct it back, frequently, to the reading selection itself, to show how pertinent the topic, contents, purpose, mood, or possible meanings or implications of the reading are to whatever the students have felt stimulated to discuss. This step will continually impress the students with the value of the reading: how it connects with what they believe and feel about the world as it is, was, or might become. The purpose of the prescriptions, and of the free discussion stimulated by them, is to foster appreciation of the reading as well as full understanding of it.

The supplementary prescriptions, as described above, can be utilized before and/or after prescriptions are applied. These prescriptions, too, should be motivated by discussion beforehand, and, later, by reading-aloud and open-ended discussion. In this discussion, point out to the students that the main objectives, which these supplementary prescriptions are intended to promote, are important for reading comprehension. Give the students an understanding of the purpose of these additional prescriptions: how they will help to make the youngsters better readers by reinforcing, through "free" writing, an important reading concept. Supplementary prescriptions have the important psychological function of inducing students to feel that reading is comprehending and appreciating what other people have written, while writing is producing something for other people to read. Because of this, it is also suggested that, occasionally, the regular prescriptions should be applied to other students' written compositions, as well as to printed books, magazines, or newspapers.

A similar procedure should be applied to reinforecement of regular or supplementary prescriptions in reading and writing activities in the content areas. Here, also, it is important to motivate and foster discussion in accordance with the recommended sequence. Naturally, for a prescription in social studies, science, shop, home economics, or the like, you will want the students to emphasize convergent thinking: correct information about subject-matter, as experessed in the literal questions, which must be answered through the prescriptions and in the discussion which comes from them. For full comprehension in any content area, it is essential to have students grapple with divergent thinking also--to stimulate inferential, critical, and creative thinking, as well as that which is purely factual.

You may wish to consider using some of the prescriptions as tests, or as guides for constructing tests to be used in the content areas. In addition to providing students with an opportunity to demonstrate that they have mastered certain material, such tests allow the students to react to the material which has been learned.

3. As you apply the prescriptions, observe their effect upon the student's reading skills. Over a period of days or weeks (the time required depending upon the severity of your student's needs and the frequency with which the prescriptions are administered), you should begin to note significant progress on the part of the majority of the students in the group, in terms of the skills for which the prescriptions were selected. If you feel that such progress is somewhat slow in coming or is becoming apparent only for a small part of the group, you might consider utilizing other prescriptions which have the same main or ancillary objectives. It may well be that your group, or many of the students in it, would benefit from an easier prescription: one designed to achieve the same objectives at a lower level. A different prescripton may be called for. It may even be necessary for your students to work for short periods of time with several equivalent prescriptions in a sequence, both regular and supplementary, before they achieve the particular reading concept or aptitude they need.

With reading prescriptions, as with every other kind, it is important to be ready to match prescriptons not only to objectives, but also to the average maturity level, temperament, and general ability of the pupils in the group. When students cannot do a certain prescription, or a part of it, this information identifies a specific reading need.

4. When you are satisfied that your highest-priority objectives have been met to a reasonable degree by your students, repeat steps 3-6 with prescriptions intended to help realize your objectives of lower priority.

At this point, it is highly advisable to try to select regular and/or supplementary prescriptions that combine, among their main and ancillary objectives, one or more of the original high-priority objectives with the new, lower priority. You may decide to utilize a combination of prescriptions: all (or parts of) prescriptions for one or more of the original, higher-priority objectives with all (or parts of) prescriptions for one or more of the new, lower-priority objectives. In this way, you will be continuing to address the original, highest-priority reading needs along with the new needs. This flexible, multi-purpose strategy is advisable for two reasons. First, your students will already by familiar with the simpler prescriptions, and there will be an easy, natural transition between the old and the new prescriptions. Second, you will help to prevent the old, highest-priority needs from re-manifesting themselves.

If your ongoing observation of daily reading activities convinces you that the highest-priority objectives have been realized, you may drop the original prescriptions altogether and introduce the class to the new prescriptions for lower-priority objectives. This second option would also be prudent, of course, if your students have tired of the old prescriptions. Too lengthy a dose of any one prescription, or even of a whole cluster of prescriptions, can prove to be self-defeating. This is another reason the manual contains a variety of possible prescriptions for each main or ancillary reading objective.

When your class or group reaches these lower-priority objectives, coninue moving students towards new prescriptions which address needs of still lower importance on your checklist. This general procedure, matching prescriptions to needs, and modifying the prescriptions as your students show you in their daily reading activities that they have met the needs, should be followed through the year.

5. As you follow through this general process of selecting and applying prescriptions over the school year, it is necessary to monitor the ongoing effects of the prescriptions on your students' reading skills. Project READ-WRITE does not bind you to any particular methods of diagnosis or selection of objectives. Since you will need to know how well a particular prescription or cluster of prescriptions is working, you must commit yourself to constant observation of your students' reading habits.

In the last analysis, your own observation is still the most telling and important way of gauging skills where they count most--in the daily reading activities, in all subject-areas.

Daily observation has the additional advantage of detecting brand-new needs that sometimes arise for students during the intervals between more formal types of diagnosis or testing. Students change during a year, and different kinds of reading materials may bring out new reading problems. No diagnostic instrument or procedure, however often it is utilized, is perfectly sensitive. New, hitherto-undetected problems may appear in the daily reading activities. By being sensitive to such new needs, you can change or augment the prescriptions used, so that these new needs, also, are addressed.

6. While flexible, frequent application of prescriptions and ongoing observation of reading behavior are essential to this program, so is a conservative, common-sense attitude towards your long-range expectations. In any one year, no matter how quickly you or your students become familiar with the prescriptions, every student in your class or group will not be able to meet in full every objective. That is why prioritization of objectives is so important. By the end of the year, your final assessment of reading skills should show that you have made reasonable progress towards the highest-priority objectives with most of the students in your class or group. Transmit to the teachers who will have your students the following year whatever information you can supply about this year's final results (such as the filled-in checklist) and the prescriptions that have worked successfully for your students this year; and let those

teachers continue the process.

What we are suggesting here is that this program should have some perceptible effects the first year it is implemented, but that for extension and reinforcement of those effects it must be articulated between successive grade-levels so that each student is exposed to the prescriptions and variations of them year after year. It is not only the slower students who require such long-range exposure; even the best readers tend to suffer "summer regression" each year between June and September. Teachers can take nothing for granted in September about the previous year's display of reading skills. During the first few months of the new school year, the students must be exposed to review and reinforcement. They can then begin moving towards new objectives.

Diagnosis

Although there are many approaches to the teaching of reading, authorities agree that a careful diagnosis of children's individual strengths and needs is an essential element in all good reading instruction.

This section will provide guidelines for diagnosis within a developmental, a diagnostic-prescriptive, or a corrective-remedial framework. Adapt these guidelines to your own program.

Diagnosis can be undertaken in a variety of ways, formal and informal. Formal diagnosis involves the use of commercial instruments, such as the numerous standardized normative and criterion-referenced tests which are mass-produced for schools by publishers. Informal diagnosis means the use of instruments and techniques which are developed by teachers themselves, for their own students.

As a federally-funded, cost-effective program, Project READ-WRITE cannot officially endorse any commercial instrument. The selection of instruments by a particular school system is necessarily influenced not only by its fiscal resources, but also by the kinds of diagnostic materials already available within the district, the nature of the population, and local attitudes and policies concerning assessment of reading ability.

Diagnosis is to some extent an intuitive process. Different "bits and pieces" of information must be combined and over-all judgments made as to what is needed. Strategies for meeting the needs must be applied, and their effect must be noted. Strategies must be tested and modified or replaced by other strategies until the needs are met. Whatever the kind of reading program you are presently conducting, it can be enriched or supplemented by the prescriptive strategies described in this manual. They have already been tested; their success in enhancing reading skills was a major reason for the validation of Project READ-WRITE. You should continue to gauge the effectiveness of any prescription you choose for your students, once you have diagnosed their needs; and you should be ready to change to other prescriptions, if necessary, to make your teaching of reading as successful as possible. What this means, of course, is that diagnosis should be a continuous process, so that you are always aware of the needs that are being met, as well as the needs which must still be addressed.

Diagnostic Guidelines

1. Determine the reading levels of all of your students, or at least of those who find their current reading materials too difficult. Diagnose the needs of the group and/or individual children.
2. Set up a class checklist or profile for your students.
3. Check the materials in your class, and determine their reading levels (independent, instructional, or frustration levels). In general, classroom reading materials should be on the instructional level.
4. If necessary, try to obtain supplementary reading materials which are on the instructional level for your students. Library books can be useful. If your school does not have an adequate library, many public libraries will allow you to borrow books for your class. Interest inventories will help you and the librarian to select books which will appeal to your students' interests as well

as providing material on their independent levels.

5. Check the table of contents of the manual for prescriptions which correlate with the needs determined by your diagnosis.
6. Individualize your instruction as much as possible. You can accomplish this in a variety of ways. For example, if you have divided your students into three of four ability groups, match the prescriptions to the high-priority needs that each group exhibits.

You can meet students' individual needs more fully if you (a) keep youngsters' interests in mind; (b) encourage students to select their own materials; (c) adjust your instruction to the pacing which children apply naturally to different kinds of reading materials; (d) hold frequent individual conferences with your students; and (e) change your groupings flexibly in response to the strengths and needs which your students exhibit as the year goes by, and apply the prescriptions as previously described in this chapter.

Start with whatever kind of organization already exists in your class, and gradually individualize your reading program.

HOW TO USE THE PROJECT READ-WRITE READING SKILLS CHECKLIST

The Project READ-WRITE Reading Skills Checklist is a convenient record-keeping device for listing and prioritizing the reading needs of your students and for detecting reading progress during the school year. Its use is one of the essential elements of our full program.

The vertical column is a list of reading skills. These skills range over the whole spectrum of reading, beginning with reading-readiness--which some students continue to need even though they are in intermediate-grade classes or above--and extending through phonics, word understandings, and the various types of comprehension. The list has been synthesized carefully. It includes enough discrete items to be of practical value to teachers of large, heterogeneous classes in which many different kinds of reading problems are likely to exist. At the same time, the items themselves, with slight differences in phrasing in some instances, represent a consensus among the kinds of criteria found on reading checklists generally, and on the best-known normative or criterion-referenced reading tests for the intermediate grades.

Across the top of this Checklist are boxes for the names of the students in your class or reading group. If more space is needed, use a second sheet. The other items on the Checklist are self-explanatory.

1. Begin to use the Checklist as early as possible

in the school year, at the time of the first assessment of your students' reading needs. Wherever a formal or informal test, your own daily judgments, or a combination of these methods shows a definite weakness in a specific skill for a student, place a check-mark (✓) in the appropriate box under that student's name.

During this process, special attention should be given to the skills included on any local list of objectives to which you must teach, such as those in your basal series or in a grade-level syllabus.

The extra spaces under "Other," in the vertical columns, are for any skills or sub-skills that do not already appear on the Checklist, or any kinds of personal problems that may cause reading difficulties for individual students. Insert check-marks for these additional items also, if necessary.

After you have completed this process for each of your students, when read vertically under each name, the check-marks will give you an individual profile for each student. If you total up the number of check-marks you have made for each skill, and then list the totals from highest to lowest, you will obtain a class or group profile which shows not only which skills your students need, but also the priorities (degree of importance) which you should assign to those skills. Both kinds of profiles can be helpful to you in grouping your students and in choosing prescriptions to strengthen weak skills.

2. Whenever in the school year you undertake a second assessment of your students needs, repeat step 1. This time, you might make your check-marks in a different-colored ink, so that two successive check-marks in a single box can be clearly distinguished from each other. Note any changes in needs for each student and/or for the class or group as a whole. Some of the original needs will have disappeared by now; others will still be apparent; brand-new needs may have emerged for some students. Any or all of these changes will in turn affect the priorities which you assigned in step 1. This second attempt at record-keeping will help you to decide whether to change the prescriptive strategies you have been applying.

3. Repeat step 2 as often as your students' reading needs are determined, until the end of the year. The completely filled-in Checklist will then serve you as a yearly record for each student and each group or class; which needs were met successfully and which were still evident at the year's end. As such, it can be passed on to the students' subsequent teachers, along with examples of the prescriptions which your students handled successfully.

The other side of the Checklist can be used, if you wish, for a running anecdotal record of any information about your students that would be relevant to their reading behavior. This information, too, could be most helpful to the next teacher your students have.

PROJECT READ-WRITE CHECKLIST
(Based on Your Evaluations and the Objectives in Your Reading Materials)

TEACHER____________________ SCHOOL YEAR____________________

SCHOOL____________________ GRADE____________________

Pupils' Names

READING READINESS											
Develops interest in reading											
Goes from left to right											
Develops experiences (for charts, stories, etc.)											
Works in groups											
Listens to directions, meanings											
Handles picture clues											

Interprets pictures in correct sequence											
Auditory - visual discrimination											
PHONIC ANALYSIS											
Sounds--initial, medial, and final consonants											
Sounds--consonant blends											
Substitutes vowels and consonants											
Sounds--consonant digraphs											
Sounds--vowels											

Recognizes vowel variants											
Understands phonic and structural interrelationships											
Understands phonic rules											
Understands phonograms											
STRUCTURAL ANALYSIS											
Recognizes beginnings on words (prefixes)											
Recognizes endings on words (suffixes)											
Identifies root-and-stem words											

Understands syllabication											
Recognizes and interprets compound words											
Understands alphabetizing											
Understands contractions											
Understands synonyms											
Understands antonyms											
Understands homonyms											
Learns structured generalizations											
1. pronouns											
2. auxillary verbs											
3. comparatives-superlatives											
4. tenses											
Learns structural rules											
Builds sight vocabulary											

COMPREHENSION											
Follows and interprets directions											
Interprets titles											
Recognizes and uses descriptive details											
Recognizes and uses supporting details											
Recalls details to answer questions											
Skims for details											
Skims for general impression											

Identifies context clues											
Recognizes and uses contextual analysis (using known facts to infer the meaning of what is unknown or not clear)											
Makes sentence sense											
Identifies and interprets main ideas											
Locates answers											
Identifies story setting											
Identifies place setting											
Identifies time setting											
Places events in proper sequence											
Identifies time span											
Recognizes and uses character analysis											
Identifies cause-and-effect relationships											
Identifies plot; follow plot											

Predicts future outcomes											
Makes inferences											
Draws conclusions from facts or ideas											
Forms generalizations											
Varies rate of comprehension											
Recognizes and uses classification											
Recognizes and uses author's purpose											
Recognizes and uses point of view											
Recognizes and uses comparison/contrast											
Recognizes and uses fact vs. opinion											
Recognizes and uses reality and fantasy											
Recognizes and uses mood											
Recognizes and uses problem-solving											
Recognizes and uses figurative language (sensory imagery, symbolism)											

Interprets patterns of organization											
Uses study skills											
1. Uses reference materials											
a. Encyclopedia											
b. Glossary											
c. Dictionary											
1. Locates meanings of words											
d. Atlases and maps											
2. Uses table of contents, indexes											
3. Uses telephone directory											
4. Interprets graphs and charts											
5. Uses record-keeping materials											

ORAL READING											
Uses phrasal reading											
Uses intonation											
Interprets punctuation											
Uses enunciation											
Improves pronunciation											
Uses speed											

OTHER SKILLS											
Motivation											
Active Listening											
Spelling											
Content Areas											
1. Social Studies											
2. Science											
3. Health											
(Other)											

THE TECHNIQUES

The techniques listed and illustrated below are to be utilized whenever your students carry out a written prescription. Some of them, such as outlining, sentence synthesis, and the framed paragraph, are intended to help students to begin the writing of the prescription. Others --such as expansion (or its opposite, sentence reduction), slotting, movability, and embedding, are to be used to improve or rewrite the prescriptions.

These techniques should be taught one at a time, by means of one or more group compositions, preferably on topics related to whatever the students are reading at the time. Give as many such assignments as necessary, until the students understand what each technique means and how to carry it out in their individual compositions. If possible, let them copy examples of the application of each technique in their notebooks, or keep sample applications, labelled for each technique, on wall charts for reference. Above all, be sure to remind the pupils to use the techniques whenever a prescription calls for them to do so.

Each student should be encouraged to do as much as he/she can with whatever techniques have been taught thus far and should be expected to do more with each technique, applying a larger number of them, as the weeks go by.

Your aim should be to help each student, on whatever grade-level or degree of maturity, to become able to apply all of the techniques which a prescription specifies, to the best of his/her ability.

The techniques are crucial, high-intensity features of the Project READ-WRITE prescriptions. They give the prescriptions much of their power to enhance a variety of reading skills through a single writing activity. Each prescription is itself designed to promote a particular cluster of main and ancillary skills, as is pointed out in the Introduction. The techniques, however, are intended to build additional skill-objectives into every prescription. Which of these additional, constant objectives is intended to be promoted by a particular technique is cited herein, as part of the description of the technique.

ALL GRADES

SENTENCE SYNTHESIS

Sentence Sense, Main Idea, Build Sight Vocabulary

The student develops meaningful sentences and/or paragraphs through a creative and logical arrangement of words which the teacher supplies. These words can be taken from reading, language arts or content area lessons, and should include high-interest words as well as needed vocabulary.

E.g. students teachers learn school

Many teachers believe that students who come to school well rested learn more than students who are tired.

assignment school teacher novel
completed interpretation essay provided

Bill completed the homework assignment his teacher had given and brought it to school the next day. The teacher told Bill that his essay provided a novel interpretation of the topic.

ALL GRADES

THE FRAMED PARAGRAPH - ALL READING OBJECTIVES

The student fills in the slots, sentence by sentence, within a skeletal paragraph which is constructed to help him/her develop specific reading skills or concepts. The words, phrases, or clauses that go into slots are chosen by the student--as if he/she were answering questions--and they may come from what is stated or implied in a reading selection, or from the student's personal opinions or experiences.

E.g. Mr. Johnson, a __________ from __________ in __________, went to the __________ of the __________ in __________, in order to __________ the __________ city. He felt __________ at __________ __________. He decided that __________ __________ because __________.

Mr. Johnson, a farmer from a small town in Nebraska, went to the top of the Empire State Building in New York, in order to get a view of the tremendous city. He felt amazed at how far he could see into the distance. He decided that he would bring his children there next year because they would enjoy the sight as much as he did.

ALL GRADES

EXPANSION

Main Idea, Inference, Descriptive Details, Supporting Details, Character Analysis, Place and Time Setting, Cause-Effect, Event Sequence, Sentence Sense, Figurative Language

The student adds descriptive and supporting details to his/her reading-related composition by answering--in words, phrases, or clauses--as many of the following questions as he can: Who?, What?, Where?, Why?, What kind of?, Which one?, How much (many)? He/She may get this information from what is stated in a reading, inferring it, or expressing a personal judgment. He/She also decides where the information is to go within his sentences. For additional detail, the student may be encouraged to add whole sentences or even paragraphs to his composition.

E.g. (original sentence)
The boy ran to the park.

(expanded sentence)
Yesterday, April 20, the tall, young,
when when what kind of
handsome boy named Joe quickly ran to the
who how
huge, tree-lined park around the corner
what kind of where
from his house in order to meet his three
why
friends, John, Paul, and Ed.
who who who who

REDUCTION

Main Idea, Supporting Details, Descriptive Details

Students arrive at main ideas by deleting words, phrases, clauses, sentences, or entire paragraphs which serve as descriptive or supporting details.

They reduce the sentence or paragraph to the answers to two basic questions: Who? (or What?), the subject; and What happened?, the verb phrase.

This technique is the opposite of expansion.

E.g. The tall, brave, courageous fireman battled the raging inferno, without regard for his own safety.

The fireman battled the inferno.

ALL GRADES

SLOTTING

Build Sight Vocabulary, Synonyms, Structural Analysis, Sentence Sense, Descriptive Detail

The student draws upon (a) oral vocabulary, and/or (b) the vocabulary learned in reading, languare arts, and the content-areas for synonyms which will eliminate repetition in his/her sentences and cause his/her language to be more specific or descriptive. These synonyms may consist of a word, a phrase, or a clause, and the student may slot more than once in the same sentence. He/She then chooses from the list of possible synonyms those he/she wants to use in the rewritten sentence.

The slotting may also be guided by the teacher, so that the words which the student selects to fill the slots exhibit a common prefix or suffix, or initial, medial, or final phonic pattern.

E.g. The boy visited a(n) display.

youngster	exhibition
youth	show
teen-ager	demonstration
adolescent	collection

The boys visited two displays.

youngsters	exhibitions
youths	shows
teen-agers	demonstrations
adolescents	collections

The	happy	child	raced	home	in the evening.
	cheerful		trotted		after dark
	smiling		dashed		when the sun went down
	elated		scampered		at eight p.m.
	jolly		galloped		as the stars came out

man	man	state
b	d	amp
c	p	art
f	t	eel
p		ep
r		ool
t		oop
v		op

ALL GRADES

MOVABILITY

Main Idea, Sentence Sense

Within reading-related compositions the student moves words, phrases, or clauses (especially those answering the questions When?, Where?, How?, or Why?) from one position in a sentence to another place in the same sentence. He/She decides which words can be moved and to where they should be moved.

He/She may be encouraged to move whole sentences around in a paragraph, or whole paragraphs around in a composition, and to reword where necessary.

These operations will help to avoid monotony in sentence structure, give better emphasis to what is important, and promote better coherence between sentences and paragraphs.

E.g. The boy rode down the street on his bicycle.
Down the street rode the boy on his bicycle.
The boy, on his bicycle, rode down the street.

E.g. John wanted to be a star player. He practiced every day. One day, John would realize his goal.

One day, John would realize his goal. He wanted to be a star player. He practiced every day.

John practiced every day. He wanted to be a star player. One day, John would realize his goal.

ALL GRADES

EMBEDDING

Main Idea, Cause-Effect, Build Sight Vocabulary,
Structural Analysis, Sentence Sense

Within reading-related compositions, the student takes two or more short sentences and combines them into one, doing whatever rewording is necessary. He/She decides which sentences can be combined, according to their relationships, and how the resulting sentence is to be worded.

Conversely, he/she may select a very long sentence and divide it into two or more short, separate sentences.

E.g. Mr. Jackson repairs cars.
Mr. Jackson is a fine mechanic.

Mr. Jackson is a fine mechanic and
repairs cars.
Mr. Jackson, who is a fine mechanic,
repairs cars.
Because Mr. Jackson is a fine mechanic,
he repairs cars easily.

(Reversal)

Mr. Jackson, who is a fine mechanic,
repairs cars easily, and is so busy
he must work on weekends.
Mr. Jackson, who is a fine mechanic,
repairs cars easily. He is so busy
he must work on weekends.

OUTLINES

The following outlines can be utilized to elicit main ideas, supporting and descriptive details, and to enhance other skills in developing comprehension of a reading. They can also be utilized in the content areas to facilitate note-taking and help students to organize their ideas for composition-writing on a topic related to a reading.

It is recommended that you begin with the narrative outline, and then proceed to the descriptive outline and the expository outline. Give the children considerable practice with each type of outline before you have them go on to the next kind.

NARRATIVE OUTLINE Purpose: To summarize the events of a story or a process (a science experiment, a how-to-do-it operation or game, etc.) in chronological order.

QUESTIONS	ANSWERS	DETAILS*
What happens first?	Beowulf becomes king.	rules wisely and well, rules for fifty years, kingdom prospers
What happens next?	Trouble comes to the realm.	Beowulf aging, not able to control kingdom
What happens next?	A man discovers a hidden hoard.	runaway slave seeks shelter, hoard is guarded by dragon
* * * *	* * * *	* * * *
What happens last?	A man steals a goblet.	to make peace with his master, scared of the dragon, dragon is asleep

*1. As part of the outline is completed, have students answer as many of the following questions as possible: Who or what else is in this section of the story? What else happens? When? How? Why? What kind of people, objects, places, etc. were in this section? How many or how much of them were in this section? Get answers to as many of these questions as the story contains, and as the class is able to supply. Some
71 details may, of course, overlap from question to question. 72

*2. Let the children decide which details are most important for the whole story and which details merely emphasize other details.

3. Have students, using the information compiled through use of the outline, write a summary from the items in the Answers and Details columns. Encourage use of expansion, slotting, movability and embedding on the summary.

4. Have students read their summaries orally to the class. Let the other children decide whether or not the summary includes all of the important events and details in the story, and why.

DESCRIPTIVE OUTLINE Purpose: To summarize the description of a character, place, or object in a story or non-fiction reading.

QUESTIONS (as many as necessary)	ANSWERS	DETAILS (as many as possible)
What does the reading describe first?	boy's reaction to his need for glasses	unhappy, fearful, depressed, felt inferior
What does the reading describe next?	how he thought the other children would react	thought children would laugh and make fun of him, thought he would be excluded from games
What does the reading describe next?	actual peer reaction	no one noticed his glasses, children remained friendly, invited to take part in activities
* * * *	* * * *	* * * *
What does the reading describe last?	how the boy's glasses helped him	improved his vision, able to produce better work, gained further acceptance, improved his game playing

Let the children decide which details are most important for the whole story and which details simply emphasize other details. Have the children identify the most or 75 least important (or interesting) features of the person or thing or place described
74 in the reading.

EXPOSITITORY OUTLINE

Purpose: To summarize a reading such as a magazine article, editorial, or essay that makes an assertion or discusses a problem of some kind.

QUESTIONS	ANSWERS	DETAILS
What statement does the story make?	People should vote no on the swimming pool issue.	next Tuesday, at schools, until 8:00 p.m.
What reasons or explanations are given? (least important to most important; can be causes, effects, explanations, examples...whatever is contained in the essay)	1. There isn't a good place to put a pool. 2. People don't need a pool. 3. Taxes would go up.	1. other pools in the area 2. transportation not a problem 3. waste of money
What conclusion or recommendation is given or implied in the reading?	People should vote against having a pool built.	parents to take turns driving children to pools, children still able to swim, no increase in taxes

Let children decide which details are most inportant for the whole story and which details simply support other details. Students should rank-order their answers and supporting details in terms of their importance to the point of view, statement, or argument presented.

COMPARISON/CONTRAST Purpose: To compare or contrast main ideas, events, settings or characters.

QUESTIONS	ANSWERS	DETAILS*
What or whom am I comparing or contrasting with what or whom?	two boys	Jerry/Larry
What are my bases for comparison/contrast? E.g. abilities, attitudes, goals physical traits, importance to story, etc.	plans for future	Jerry - professional boxer Larry - actor
What important similarities do I see?	high expectations	Jerry - muscular, sixteen, not a prize-fighter's build Larry - long-legged, thin, freckles, not like a stage hero
What important differences do I see?	the amount of support given the boys	Jerry - coach Larry - teachers, parents friends
What is my conclusion? (may be stated in the story, or could be the reader's own judgment, inference, or conclusion)	neither boy likely to achieve his goal	too young to know what they really want goals are unrealistic
	or Jerry will not achieve his goal, but Larry will achieve his goal	Jerry - physique isn't suitable; lack of support Larry - good deal of support; looks aren't that important
	or both boys will achieve their respective goals	some support; lots of drive; do not accept defeat

1. Have the students decide which details are most important for developing comparisons/contrasts and which details are most important for forming whatever conclusion they have reached.

INTERMEDIATE AND UPPER GRADES

MOTIVATION FOR READING

When the children are about to begin a reading or a sequence of readings that deal with a common theme, such as making decisions, new personal or vocational horizons, brotherhood, hobbies, etc., you can generate interest and over-all comprehension by applying these steps:

1. Discuss the theme in a general way with the class. Solicit the children's understandings of the theme as it affects their lives, the lives of people they know, someone they have seen on T.V. or a person they have read about previously.
2. Have the children write compositions on any personal theme-related topic that has emerged from this discussion, such as their own hobbies, important decisions they have had to make, or their own vocational goals. To help, you might use a framed paragraph or a sentence synthesis activity, either of which should relate to the theme in some way. You might also have the children work from a narrative, descriptive, or expository outline.

The children should then employ techniques such as expansion, slotting, movability and/or embedding on the first or second drafts of these compositions. Recommend that they use words from your wall charts, also, especially words derived from former readings.

3. Have some of these compositions read aloud and discussed, to promote a further understanding of the theme. At the same time, use these discussions as the occasion to preview the coming reading. As they start the readings, ask the students to keep in mind what they have written and said about the theme.
4. While the pupils proceed through the readings, remind them periodically, at the end of each story in the sequence, of how much more they are learning about the theme.
5. When the final reading is included and discussed, you might have the class review the original compositions. These can then be re-written in the light of what has been learned from the readings about the theme. New compositions might be written on a personal topic related to the theme. In either case, the content of these follow-up compositions can be compared with what was in the readings.

ALL GRADES

BEGINNING THE READING LESSON: MOTIVATION AND PREVIEWING

(Also: Varied Rates of Comprehension, Main Idea, Predicting Future Outcomes, Using the Context, Story Setting, Supporting Details, Descriptive Details)

1. Before the children begin a reading, these preliminary steps of previewing may be helpful. The more that children know in advance about what to expect in a story, or what to look for in it, or what they will derive from it, the faster they can move through it.

   Have the class look at any or all of the following:

   a. Title of the story and subtitles
   b. Any summaries (as in a textbook)
   c. Illustrations
   d. Any questions coming after the story
   e. Introductory paragraphs
   f. Enough of the concluding paragraph so that the ending is not given away in advance.

Have the class try to get the main idea from these clues, but also the probable answers to such questions as Who? (main characters), What? (what happens in the story, and in what order; this can also strengthen event sequence), When? and Where? (time and place settings), How?, Why? (this may be useful for descriptive detail and the more advanced kinds of comprehension).

The answers may be discussed orally or serve as the basis for a composition in which the children try to anticipate the story by themselves. After the reading is done, it may be compared orally or in writing with the predications in the previewing composition.

2. Motivation is also highly important in any attempt to increase speed. Always discuss a projected reading beforehand with the children. Help them to see why the story will be of interest to them; what they will derive from it that will appeal to the curiosities, attitudes, and ideas that they have expressed in their previous compositions, the previewing composition, and class discussions. The reading itself, as far as is practicable, should be selected to have such an appeal.

3. Try to make up a list of specific items that the children are to find as they go through the reading. Such items may, of course, be answers to the questions at the end of the reading, which have been surveyed in advance. These questions are apt to be largely or entirely literal, and have little or no motivational value. A few advance questions of your own, instead, calling for the more advanced kinds of comprehension and also appealing to the children's feelings, ideas, and experiences would be more helpful.

4. Always go over, in advance, any difficult new words or concepts that the children will encounter in the reading. Teach the meanings and pronunciation of these in context, in sentences or even in short paragraphs. These words can then be added to class charts and reinforced through writing activities, if desired. However, once the reading has started, encourage the children to keep on going, to avoid slowing down or stopping if they encounter any other unfamiliar words. Have them try their best to figure out the meanings of such words from the context, as they continue to move through the story. Then, after the story is read, have the children retrieve such words by skimming for them, and treat them as you did the difficult words you gave them in advance.

A similar consideration applies to words whose meanings are known to the class but which are mis-read because of some mis-identification of medial or final sounds. Have the child keep on reading. Most such errors will straighten themselves out as the story unfolds.

Do not "correct" any child, or have other children do so, unless the error is of such a magnitude as to prevent ongoing comprehension altogether.

PRIMARY GRADES

READING READINESS: INTERPRET PICTURES

(Also: Event Sequence)

Show the children four or five large photographs or pictures. Tell them a story based on the pictures, using one picture at a time as an illustration for each major part of the story. After you have finished telling the children the story, you may wish to ask them to tell you what happened. As they relate to you what occurred in the narrative, ask them to point out which picture deals with that part of the story. Or, you may wish to mix up the pictures and ask the children to tell you which picture shows what happened first, second, third, etc.

Another possibility would be to select four or five pictures or illustrations, and have the children tell you what is taking place in each illustration. Write their responses on the board, so that by the time the last picture has been discussed, you will have a story on the board that the students have dictated. Read the completed story to the children.

Help them to apply some degree of expansion and slotting. Insert the information elicited from the students in the proper place within the story. Read the finished version to the students. Then have the students read it with you.

PRIMARY GRADES

READING READINESS: INTERPRET PICTURES

(Also: Inference)

Illustrations are potentially of great value in helping students comprehend a reading. However, students do not always benefit from illustrations as much as they could, or to the degree that we anticipate. Interpreting pictures and utilizing picture clues can and should be taught at a very early age.

Show the children an illustration, photograph, etc. Apply the expansion technique by having the children look at the picture and answer the following questions:

Who?
What?
Where?
When?

As the children respond to each of the questions, write their responses alongside the question they are answering.

E.g.	Who?	children boys and girls
	What?	playing
	Where?	in the snow in the park
	When?	winter

After you have elicited responses to the questions Who?, What?, Where?, When?, ask the students to respond to the questions--"What kind of?" and "How?" wherever these questions might elicit details to support and/or describe their previous responses. Write their responses on the board. You may wish to develop a chart like the one below:

	Answers	What Kind of?	How?
Who?	children boys and girls	cold happy	
What?	playing		happily
Where?	In the snow in the park	pure white huge	
When?	winter		

Finally, ask the children the question "Why?" Their response should serve as a reason for all of their previous responses, especially the response to the question "What?".

Use the information that the children have provided to construct simple sentences which, when combined, will develop into a very short story for which the picture could be an illustration. Allow the children to play as big a role as possible in creating the story. Have the children read the story orally, or read it to them yourself. Point out the connection between what is shown in the picture and what is stated in the story.

As students grow in their abilities to complete the type of chart described earlier, requiring less and less assistance from you in putting their response on paper, they can be asked to locate pictures in magazines or newspapers and fill in the chart. Help them to word their information into a short story. Always have the students read their stories orally. These stories can be placed in a booklet and read by the other students.

PRIMARY GRADES

READING READINESS: INTERPRET PICTURES

(Also: Build Sight Vocabulary, Mood)

Play music and have children close their eyes and let their pencils and crayons follow the music for one or two minutes. They will draw different swirls and patterns of lines. Then they should color in the spaces between the lines. The children's work will be very individualistic because each will experience the music differently. Display all or some of the pictures and play the same music again. Give the children a starter sentence. The music makes me feel ______________. Slot individual responses on the board and have the class look at and discuss examples of the art work and the feelings they have toward specific designs. Often, the colors and designs will evoke similar feelings in individual students.

A variation would be to take the drawings and begin with specific designs and the starter sentence. This drawing makes me feel ______________. Slot the different responses. Discuss how the children feel about the pictures. The responses of the children could be used with sentence synthesis and then expanded. The children should develop a great deal of sight vocabulary as well as refine the ability to interpret pictures.

PRIMARY GRADES

READING READINESS: GO LEFT TO RIGHT

(Also: Build Sight Vocabulary, Context Clues, Event Sequence)

Make up from left-to-right cartoons or comic strips. Have the children create a story orally to match the drawings and dictate the captions. The strip could then be dittoed and read aloud by the children. The pictures could be arranged in different sequences and different stories developed for them.

A variation of this prescription would be for children to make up their own drawings that could relate to a common experience such as a field trip, a favorite T.V. program, a common activity such as a science experiment, or a story that was read to them. The drawings would include captions and would be read aloud. It might then be possible for the children to arrange the drawings and their captions into different sequences and thus create a variety of stories from these materials.

PRIMARY GRADES

READING READINESS: LISTEN TO DIRECTION

(Also: Build Sight Vocabulary)

Play games like Simon Says or Eraser Tag. Have the children dictate directions for old and new games. The directions could then be put on language charts and read back by the children with the teacher's help.

Have the children also give directions to each other, within groups. The groups could construct summaries on language charts. The groups could then read them to each other and exchange charts with other groups. These directions could apply to recipes, science experiments, dioramas, murals, posters, plays, games and dances.

Actually, the prescriptions themselves require that children listen to directions. For example, most of the prescriptions involve definite steps in writing and rewriting which require listening for directions.

PRIMARY GRADES

READING READINESS: LISTEN TO DIRECTIONS

(Also: Build Sight Vocabulary, Event Sequence)

As a prelude to playing games like Simon Says, Eraser Tag, Seven-up, etc., develop charts that describe or give directions on how a game is to be played. Then, ask the children to repeat the steps.

E.g. What is the first thing you have to do?
or
What is the first rule?

As the children describe, step by step, how a particular game is played, write their responses on the board. These steps may be read by the children or by the teacher. Then, let them enjoy playing the game. Where a rule or step is not carried out, call the children's attention to the written direction.

Place the rules on a chart. As more and more games (or classroom procedures) are introduced, the above method can be utilized, and charts constructed. One possibility would be to number the "game charts." Whenever it comes time to play a game, one child could pick a card from a file. This card would have a number corresponding to a particular game and chart. The children could then take turns reading the directions. As a game is played, children could be asked, if necessary, to point out on the chart steps that are not being followed. Whoever makes an error would then be asked to read the appropriate step to the class.

PRIMARY GRADES

PHONIC ANALYSIS: PHONOGRAMS

(Also: Initial Consonants, Substitution,
Context Clues and Sound Consonants)

Take a stimulus word like at, it, or an. Use a word which can be developed into a family of patterns and sound: kit, hit, pit, sit, fit (phonograms). Taking various initial consonants and placing them in front of the word is called "initial consonant substitution." This is the way it is usually done:

E.g. fat
cat
bat
sat
mat

(The pattern or family of rhyming sounds is the at part of each word).

Try doing initial substitution by using slotted sentences or better still, framed paragraphs, in which several such sentences make up a little "story."

E.g. The __at man slipped on a __at while
chasing his pet __at. He was trying
to hit the __at with a baseball __at
because it had chewed his favorite
__at.
(Accept any answer that makes sense.)

This approach makes the students determine the initial consonant from the context of the sentences. It is a valuable word-recognition approach.

This context approach can be used with various phonograms (rhyming words). You will be able to teach substitution and contextual analysis at the same time.

PRIMARY GRADES

PHONIC ANALYSIS: PHONOGRAMS

(Also: Auditory-Visual Discrimination, Build Sight Vocabulary)

Use simple phonograms (bet, get, let). Put up lists of simple words which rhyme. Read them aloud. The lists of phonograms could be used in game fashion, with children raising their hands when words rhyme and not raising their hands when they don't rhyme.

It is important for children not only to develop generalizations concerning families in patterns of sounds (phonograms), but always to use words in context. Therefore, use selected groups of words in simple framed paragraphs or sentence synthesis activities.

E.g. Sentence Synthesis: bet, get, let, pet, wet, met, net

I bet my mother won't let me get a pet dog.

Framed Paragraph

When it rained, Bob didn't want to _______ his dog out because he didn't want it to _____ _____. He was afraid his ______ would catch a cold. When the rain stopped, Bob took the dog for a walk. He ______ a man in the park who was trying to catch butterflies in a _________.

ALL GRADES

PHONIC ANALYSIS: PHONOGRAMS

(Also: Build Sight Vocabulary, Figurative Language)

The following prescription can be used to develop sight vocabulary. In many cases, it may draw on children's oral vocabulary and help them to incorporate these words into their reading and writing vocabularies. It is also helpful as a reinforcement activity in spelling.

Create a simple rhyming poem so that the last word of each line is a phonogram. Give the children the last word of the first line so they can recognize the family with which they are to work. Either as a written or oral activity, ask the children to complete the poem and have them read their completed poems to the class.

Encourage the students to write their own poems as a free writing activity. They may wish to write a poem about a character in a story they have read, using any one of the phonograms available to them. You may also want to encourage students to start a small book of poems of their own.

The following are a few examples of how this prescription can be applied, varying the degree of difficulty according to the range of abilities of the children.

There once was a man named Bar,
Who enjoyed taking rides in his ____.
He drove it to places
Both near and ____,
Over roads that were covered
Mostly with ____.

There once was a girl named Pat,
Who always wore a big ___.
She wore it whenever she ___,
Or when feeding her pet ___.
Her pet ___ started chasing a ___,
Flying around like some kind of ___.
___ saw the ___ chasing the ___,
So she chased the ___ with a baseball ___.
She tripped on a ___,
And off came her ___.
The mouse caught the ___,
But there ___ poor ___,
Without a smile or even her ___.

There once was a boy named Jake,
Who stumbled over a ___.
Not a breath could he ___.
Not a move could he ___.
His life seemed really at ___.

PRIMARY GRADES

PHONIC ANALYSIS: BLENDS

(Also: Alphabetizing, Main Idea, Event Sequence, Descriptive Details, Character Analysis, Sentence Sense)

When the children need reinforcement in learning initial, final or medial blends or configuration of letters, a "fun" activity might be to construct a framed paragraph like the following:

> If you see a rattlesnake, st________ right where you are and st_________ very st________. Don't even take one st______ or st_______ as much as an inch or you will feel the sharp st________ of the rattler's fangs. Don't st_____ to move until the snake goes away.

Encourage the children to use a variety of words in the slots, as long as the paragraph makes some kind of sense, humorous or otherwise. Encourage them also to create additional sentences with some of those words, to fill out the frame; and to use expansion, movability, and/or embedding on their paragraphs. Have the paragraphs read aloud, with careful enunciation of the words in the slots.

PRIMARY GRADES

PHONICS: BLENDS

A consonant blend is comprised of two or three consonants which are blended together when pronounced as part of a word. To introduce or reinforce the concept of consonant blends, begin by using each of the consonants contained in a particular blend as the initial consonant in several words.

E.g.

(1)	(2)
say	pan
song	pin
sip	pot

Ask the students to tell you the beginning sound of each word in the first column. Repeat this procedure for the words in the second column. Tell the students that you want them to pronounce just the initial sound as you point to a particular column. If you move rapidly from column one to column two, you will find that the students are now pronouncing the sp blend. Explain that the letters sp constitute a blend when they are pronounced together, i.e., one right after the other. Ask the students to give you words that begin with the sp blend, and list their responses on the board.

You may now wish to ask the students if blends must always come at the beginning of a word (initial position). Where possible, encourage students to provide examples of a particular blend appearing at the end of a word (final position), and in the middle of a word, (medial position). Chart the responses on the board.

E.g.

initial	medial	final
spot	respect	wasp
sport	inspect	clasp
spike	conspire	crisp
spear	unspoiled	rasp

Students can then use many of the words containing the sp blend (or whichever blend has been taught) in a sentence synthesis activity; or you may wish to construct a framed paragraph that requires students to include words that contain the blend you have been teaching.

E.g. When we _____ the oil _________, we found it had _________ across many miles of ocean. ___________our efforts, we could not bring it under control. We feared that it might _________ some of the marine life. We intend to make _______recommendations to the National Environment Council regarding this matter.

PRIMARY GRADES

PHONICS: BLENDS (Final)

(Build Sight Vocabulary, Alphabetical Order, Context Clues)

After choosing a consonant blend you wish to teach, elicit words from the children that follow this pattern, and underline the blend. Arrange the words in alphabetical order.

E.g. cost
first
frost
last
most
twist
worst

Have the children use as many of these words as they can in a sentence synthesis activity. Write the responses on the board and have the children read them orally.

E.g. Most jelly beans cost ten cents.
The frost was the worst in twenty years.

Then ask the children to try to add new words from the list to their original sentence, following the same phonic model.

E.g. The frost cost most cities thousands of dollars.
It was the worst in twenty years.

Construct a framed paragraph to further reinforce the concept of consonant blends.

The ________st ________st covered the whole field. The boy, walking through the field, _______st his balance on a thin _______st of ice and fractured his leg, which had to be put in a ______st.

Encourage children to use expansion, slotting, movability, and/or embedding to enhance their compositions. During the expansion and slotting, motivate them to try to add still further words that follow the phonic model.

Have the children read the compositions aloud.

ALL GRADES

PHONIC ANALYSIS: CONSONANT DIGRAPHS

When two consonants come together and do not retain their initial, separate sounds, but act to create a single new sound, they form a digraph. To introduce this concept, begin by asking students to tell you the sound of the initial consonant in lists of words. Each list should begin with one of the letters contained in the digraph.

(1)	(2)
salt	how
soap	hat
sand	hop
soup	hip

Keeping in mind that each letter in a blend retains its own sound, ask the students if the initial consonants in columns one and two (s and h) can be blended together. Have them pronounce the consonants aloud and listen to what happens when they try to blend these two letters. If the students are still having difficulty recognizing that these consonants cannot form a blend, give them a stimulus word like shop (one that they will easily be able to pronounce). Have them pronounce the word, and then attempt to pronounce it blending the s and h. They will see that this can't be done. Explain that such cases are called digraphs since a new sound is formed through the combination of letters that connot be blended.

Have the students supply other examples using the same digraph.

show
shine
short
ship

These words can be used in a sentence synthesis activity or in a framed paragraph that you construct.

This same procedure can be followed in order to introduce or reinforce other digraphs.

ALL GRADES

PHONIC ANALYSIS: CONSONANT DIGRAPHS

The ch digraph deserves special attention since it has three different sounds.

ch as in chair
ch as in chorus (k)
ch as in chef (sh)

It is suggested that in teaching the ch digraph, you begin with the sound created by the ch found in the word chair, since children encounter this sound more frequently then they do the k and sh sounds for ch, especially during the early stages of reading.

Begin by placing a stimulus word containing the ch digraph on the board. The word should be one that the children are familiar with and can pronounce easily. Have children, individually and as a group, pronounce the digraph. Ask them to supply other words that contain the same sound, and list their responses on the board. As a word is offered, you may wish to list it on the board and have the children tell you the sound of the digraph and then the entire word. Continue this until you have a number of words listed. Ask the students, individually and as a group, to pronounce the words as you point to them. You may also wish to employ the words the students have given you in sentence synthesis activities or in framed paragraphs.

chair
chalk
chart
chop
cheek
chin

After the students have a good grasp of the *ch* digraph as it is sounded in the word *chair*, you may wish to follow the same procedure described above to introduce the *ch* digraph that has the sound of *k*; then the sound of *sh*. However, you may wish to wait until the introduction of the digraph having these sounds would prove more practicable or timely.

ALL GRADES

PHONIC ANALYSIS: CONSONANT DIGRAPHS

(Also: Dictionary Skills)

A digraph consists of two consecutive consonants which make a new, unique sound.

			(voiceless)	(voiced)
church	whip	ship	thumb	that

The digraph concept is a confusing one for many children. Suggest to the students that whenever they encounter a word with a digraph, they should try to blend the consonants comprising the digraph. They will discover that the digraph cannot be blended without sounding strange. Next, have the children place such words in sentences. Write their responses on the board, underlining the digraphs.

E.g. The whale hit the ship.
Mrs. Shepp attended the church.

Ask them to read the sentences aloud, with emphasis on the underlined digraphs. Obviously, you are trying to develop an understanding of the difference between digraphs and blends.

For a variation, have the older or more advanced students look in their dictionaries for other words which start with the same digraphs. Have the students list the words under the original phonic examples.

E.g.	church	what	ship	thumb	than
	chap	while	shape	thin	that
	chop	when	sheep	thank	this
	champion	where	shirt	thick	those

Take several of the new words and include them in a sentence synthesis activity, followed by expansion, slotting, movability, and/or embedding. The children can use their dictionaries if they are not sure of the meanings of the new words. Ditto the children's work and have the students read their stories aloud, with careful pronunciation of the digraphs, and with discussion of the meaning of the new words they have used.

PRIMARY GRADES

PHONIC ANALYSIS: VOWEL SOUNDS

(Also: Spelling)

Students often possess an oral vocabulary far superior to that which they are able to employ in their writing or recognize in their reading. This implies, in part, an inability to recognize and/or interpret letters and combinations of letters as far as the sounds they exhibit are concerned. One procedure that can be followed to make students more acutely aware of the sounds exhibited by certain letters and/or letter combinations is to work with one sound at a time, trying to increase students' ability to relate to words visually and auditorily at the same time.

Begin by defining the sound you are going to work with, e.g. short a. Ask the students to tell you the short a sound and to give you examples of words that contain that sound. Place these words on the board with the proper diacritical markings.

cat
map
tack
fast

Ditto, or place on the board, a short paragraph that includes several words containing the sound with which you are working.

E.g. My black pet cat has never seen a rat. If I know Patch, he would not even try to catch a rat even if he saw one. That cat just sits. He is getting so fat that I don't think he would be fast enough to trap a rat.

Read the model paragraph, and instruct the students to follow along with you and to underline the words that contain the short a sound. You may want to read the paragraph more than once. Ask the students to tell you which words they underlined. Discuss any differences of opinion, and have the students read the paragraph orally.

Later, you may wish to use some of these words as spelling words, to reinforce the auditory and visual connections and to help children to incorporate them in their written vocabulary through sentence synthesis activities.

This same procedure can later be used for blends, digraphs, and diphthongs.

To follow up on the above, periodically have students listen to read-aloud passages in their printed stories, their compositions, or words on the room charts. Have them detect words containing the vowel sound in question.

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ALL GRADES

PHONIC ANALYSIS: VARIANT VOWEL SOUNDS: The oo Sounds

(Also: Build Sight Vocabulary, Context Clues,
Contextual Analysis, Sentence Sense)

Give the class sentences which include phonic models with the long and short sound to be stressed, and encourage the students to create sentences to include such models.

E.g. 1. look, book, took. hook
(short) Did you look at the book?
2. tool, fool, cool, room, broom
(long) I cleaned the room with a broom.
(short & long) He took a swim in the pool.

Then ask the children to list the models and develop new ones which rhyme with the old ones.

After they have generated words, have them underline the common sound ($\overline{oo}$ or $\breve{oo}$).

E.g. broom look
room book
boom took

Ask them to use as many as possible in a paragraph through sentence synthesis. Use expansion, slotting, movability and/or embedding. Have the paragraphs read aloud with careful enunciation of rhymed words.

E.g. took broom hook
noon room look

If you will look in the closet in the next room, you will find a broom hanging on a hook. The last time I cleaned, it took me from nine o'clock until noon.

A variation would be for you to construct a framed paragraph and direct students to insert words, from a master class list of their words, into the paragraph. Older students could be given several framed paragraphs which, when completed, would give them a story or description. Have the children apply slotting to $\overline{oo}$ and $\breve{oo}$, and expansion, movability, and/or embedding to the framed paragraph(s).

E.g. I read a ___oo___ which explained
how to build a ___oo___. As ___oo___ as it
is built, you can ___oo___ off in the hot
weather by taking a swim. I think this
is better than swimming in an ocean,
lake, or ___oo___.

One of the criticisms of current phonic instruction is that students, and many teachers, perceive vowel and consonant sounds as unrelated in sound and meaning to other words, phrases, clauses, and overall compositions. This is probably one of the reasons why many children do not transfer phonic instruction to their reading. The meaningful use of words containing these sounds, in paragraphs constructed largely or entirely by the children themselves, is intended to help resolve this problem.

ALL GRADES

PHONIC ANALYSIS: VARIANT VOWEL SOUNDS: o followed by r

When "o" is followed by r, the sound that is produced is "aw." This differs from the ō in toe, and from the ŏ in top. Review the long and short sounds of "o," having the children give you examples of words containing each sound. List these words on the board.

ō	ŏ
toe	top
rode	hot
joke	lot
home	spot

Place the word for on the board, and have the students compare the sounds of "o" when followed by "r" to the long "o" as exhibited in words they have given you containing this sound. Do the same thing with the words exhibiting the short "o" sound. When the children are able to recognize that "o" followed by "r" produces a sound that is neither long nor short, ask them to give you other examples in which "o" has the "aw" sound because it is followed by "r." Place these words on the board. Have the students practice in pronouncing them.

for
corn
horn
horse
short
fort

more
store
shore
north
corner

After you have accumulated several of these words, have the students apply sentence synthesis. Also, you may wish to construct a framed paragraph that requires the students to use some of these words.

> The grocery _________ is located on the ________ of Maple St. and South St. I go there several times each week _________ my mother, usually in the _______ just __________ I go to school. Usually I buy ______ than she needs.

Have the class use expansion, slotting, movability, and/or embedding on their compositions.

Have completed compositions read aloud, with careful enunciation of the slotted words.

ALL GRADES

STRUCTURAL ANALYSIS: PLURAL SUFFIXES

(Also: Alphabetizing, Build Sight Vocabulary, Phonic Analysis, Understands Phonic and Structural Generalizations)

Whenever the teacher elicits new nouns in the children's discussions or writing activities for placement on class charts or lists in students' notebooks, as What? or Who? words, place on the top of these charts or lists the plural suffixes for these words and the meaning of the suffixes.

E.g. What? or Who? words (Add -s, -es for more than one)

basketball	basketballs
snake	snakes
tiger	tigers
tomato	tomatoes

As you add a new word, you might remind the children of the fact that it, too, will take the suffix if they wish to use its plural form in future writing or activities.

Do the same thing when you add new nouns that come, not from the children's own language, but from reading selections, spelling, or vocabulary lists.

ALL GRADES

STRUCTURAL ANALYSIS: PLURAL SUFFIXES

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(Also: Phonic Analysis, Phonic and Structural Generalizations, Build Sight Vocabulary, Contextual Analysis)

Whenever the children are reading something aloud - their own, other children's compositions, or paragraphs from published material - they should be encouraged to pronounce the plural suffixes clearly.

From time to time, check to make sure that the class hears and interprets these suffixes as they are being read aloud. After a sentence or paragraph has been read, ask the children in the audience whether it has been about one boy, dog, president, etc., or more than one, and how they were able to tell. Accept any answer that makes sense, but continue to ask the question until the listeners specifically refer to the plural suffixes. If no child refers to them, offer the answer yourself, or have them read aloud again by the original reader, to show that the suffixes were indeed there.

Encourage the children, both as oral readers and as listeners, to pay careful attention to plural suffixes in future oral readings.

Or course, during any oral reading that you yourself do during the day, you will serve as a model when pronouncing plural words.

STRUCTURAL ANALYSIS: PLURAL SUFFIXES

(Also: Phonic Analysis, Build Sight Vocabulary)

1. When the children do a slotting exercise for plural nouns, while writing an experience story or group composition on the chalkboard, underline the plural suffixes or words. If a child leaves off the plural suffix in supplying any noun, or gives the singular form of a word that changes completely to form the plural--such as man, child, mouse--try to get another child to supply the correct form before going any further. If no child is able to do so, place it in the slot yourself.

When the list of nouns is complete, call the children's attention to the fact that all of the words have something in common: an -s or -es ending, or a special plural form. If at all possible, try to have the children themselves tell you what the -s or -es or special form means; it means more than one.

With the children, read the list of nouns aloud. Try to make certain that the class pronounces -s and -es endings clearly and naturally --that each plural suffix is heard as well as seen.

2. You might repeat this general procedure, over a series of lessons, with a variety of nouns.

While you are conducting this activity, you might also call the children's attention to singular nouns which they have supplied from some recent slotting activity. Have them tell you, if at all possible, that the singular nouns do not carry the -s or -es suffix and why this is so, that the words stand for only one thing.

Here, too, it would be helpful if you read the singular nouns aloud with the class and asked the children to hear the absence of the plural suffix.

E.g. Plural Nouns

All of the ____________ in Mrs. Smith's class

boys
girls
pupils
students
third-graders
children

Singular Nouns

would like to visit a ____________ this year.

park
swimming pool
circus
movie
television broadcast
baseball game

NOTE:

If you encounter a word such as sheep or fish, which has the same form for both singular and plural, frankly explain to the children that there are very few such words in our language, mostly animal names, and they are not numerous enough to seriously weaken the rules about plural suffixes or special plural forms.

STRUCTURAL ANALYSIS: PLURAL SUFFIXES

(Also: Build Sight Vocabulary, Oral Reading: Enunciation)

1. To reinforce the children's understanding and application of singular and plural forms, you might sometimes mix singular and plural forms of th same words in sentence synthesis activities.

E.g.		
	cowboy	cowboy_s_
	ranch	ranch_es_
	cow	cattle

Give a brief explanation before the writing begins, so that the children understand that they are to use both the singular and the plural forms in their composition. If they wish, they can use the singular form in one sentence and the plural form in another.

As is done in the example above, you might place the two related words next to each other and underscore the special plural ending or form, in order to make the assignment clearer.

Encourage the children to write as many sentences as they wish, and to use expansion, slotting, movability, and/or embedding in their compositions.

When the compositions are read aloud, make sure that the enunciation of the plural endings is clear to the rest of the class.

2. For variety, or to make the activity above easier for younger or slower students, you might alternate the singular and plural forms of the same words in successive sentence synthesis exercises. That is, instead of including words like cowboy and cowboys, or cow and cattle, in the same exercise, use cowboy (or cow) in one lesson, and cowboys (or cattle) in a lesson a few days later. Then you might have each child compare his own two stories to see how he, himself, has used the singular form on one occasion and the plural form on another.

These alternating exercises could then be extended to other words, sometimes going from singular to plural form, as here, and at other times from plural to the singular form, until the children have become more capable of using and understanding the concept of number in their reading and writing.

INTERMEDIATE AND UPPER GRADES

STRUCTURAL ANALYSIS: PLURAL SUFFIXES

(Also: Main Idea, Identify Plot / Follow Plot, Supporting Details)

When the children have finished reading a story, have them select the most interesting or important part of it. This portion can be as short as a single paragraph, particularly with slow or young readers.

Then, either through a group composition or through individual compositions, have them rewrite the narrative, sentence by sentence, changing singular items to plural, or plural to singular, or both. Let the children themselves decide what items in the sentences should be changed.

E.g. Thus, Johnny saw a frog lying in the road, in the original story, could be changed to Johnny saw some frogs lying in the road or Two boys named Johnny and Tommy saw a frog (many frogs) lying in the road. Or The knights were approaching the castle when they heard a loud noise could be changed to A knight was approaching the castle when he heard a loud noise (or loud noises), etc.

You might ask the children to use slotting and expansion in their compositions, in order to bring in descriptive details from elsewhere in the story. They might also use movability and/or embedding in their sentences.

When the compositions are finished, call the children's attention to the way in which they have added or removed the plural endings on their own words, or used singular or plural forms of verbs and pronouns as well as nouns. You might, if possible, have the children read some of these compositions aloud, so that the singular and plural forms could be heard as well as seen.

Finally, these compositions could be used to stimulate further compositions on such topics as: (a) how the changes from singular to plural, or vice versa, would cause the rest of the story to be changed, and why; or (b) whether the story would be improved by the changes, and why. Make sure that the students use expansion, slotting, movability, and/or embedding on these further compositions.

SUGGESTED FOLLOW-UP

To help reinforce the concept and use of plural suffixes, have the children do individual compositions, either "free" writing or compositions based on a content area such as social studies or science. Encourage them to use expansion, slotting, movability, and/or embedding.

Have them then exchange papers and perform the steps suggested above on these compositions.

ALL GRADES

STRUCTURAL ANALYSIS: COMPOUND WORDS

When the children utilize compound words whose meanings they already know in class discussions or writing activities, place such words on class charts or in student's notebooks. If possible, use two different-colored inks, one color for each part of the word, to help remind students that these are compounds. Do not separate the parts by hyphens, however, unless the dictionary specifically allows you to. In American usage today, the preferred spelling for most compounds avoids the hyphenation.

Label the chart or notebook page "Compound Words." Through class discussion, make sure that the children know what the term "compound" means. It may be useful if, by means of discussion and examples, you help the children to realize that a compound is a short way of saying a phrase, or a clause, or perhaps even a whole sentence.

USE IN UPPER GRADES

E.g. Schoolteacher = teacher in (at) school =
someone who teaches in a school =
someone teaches in a school.
Lawnmower = mower of a lawn = a machine that mows
a lawn = A machine mows a lawn.
Daytime = the time when day is (when it is daylight)
Bookcase = a case for books = a case where (on which,
in which) people keep books
Fireman = a man who fights fires
Childlike = being like a child = somebody who is
(acts, does things) like a child

INTERMEDIATE AND UPPER GRADES

STRUCTURAL ANALYSIS: COMPOUND WORDS

(Also: Sentence Sense, Build Sight Vocabulary,
Oral Reading)

Take a word that can be combined with another word to form a compound word; for example, under and stand form understand. Use each single word in a separate sentence, and then use the compound word in a sentence. Try to have the children make up the sentences. Have each child devise individual sentences using the words.

E.g. Under the tree lies a stone.
Please stand by the wall.
I don't understand the answer.

A variation would be to take the stimulus-response word (e.g. under, stand, understand) and apply sentence synthesis. these two activities would help children to discover how the example words can have many kinds of meaning.

E.g. Stand up!
Move the stand.
The general took a strong stand.
Under the tree was a rock.
The plane dove under the clouds.
"Understand my orders!" barked the officer.
Do you understand the problem?

Sentence Synthesis

I will stand here under the lamp and try to understand.

"Stand right here! Understand?" barked the detective.

> "Do you understand? Stand under the porch!" repeated the detective.

Encourage the students to read the sentence in role playing situations. They will discover that intonation, as well as syntax, affects the meaning of the words.

INTERMEDIATE AND UPPER GRADES

STRUCTURAL ANALYSIS: COMPOUND WORDS

(Also: Sequence, Build Sight Vocabulary,
Oral Reading)

To provide students with practice in forming and using compound words, place on the board a list of words which can be paired off and combined to form new words.

E.g.
in ______ one
play ______ board
class ______ word
pass ______ stairs
out ______ doors
down ______ ground
every ______ to
chalk ______ house
school ______ mates
room

After the words have been discussed and compounds formed and explained, have the children use a few of the new words in a sentence synthesis activity.

E.g. into playground classmates outdoors
The classmates went into the playground to have fun.
They liked to play outdoors.

When the students are familiar with the new compound words in context, you might wish to give them a framed paragraph to reinforce their meanings. To fill the slots, the children should choose from the list of compound words--or, if possible, they should think of new compounds.

E.g. First, the children came into the schoolhouse and passed upstairs to their classrooms. Then, they said good morning to their teacher and classmates. Next, everyone looked at the chalkboard to see the password for the day. Finally, they went downstairs and outdoors to the playground to have fun.

After they have completed the framed paragraph, encourage the use of the techniques, especially expansion. Next, you might have the students think of other compound words they could form to expand the story into another paragraph.

ALL GRADES

STRUCTURAL ANALYSIS: CONTRACTIONS

(Also: Sentence Sense, Contextual Analysis)

1. When the children have finished a reading that contains numerous contractions, have them go back over the reading, sentence by sentence, and change each contracted form to the full form. Help them by pointing out, or preferably, eliciting from the children themselves the fact that the use of the apostrophe is a possible signal of contraction.

   Encourage them to look for words like *I'm*, *you're*, *he's*, *aren't*, and to change these, respectively, to *I am*, *you are*, *he is*, and *are not*. Each time they make such a change, have them read the *whole sentence*, orally or silently, so that they can be sure that the sentence *means the same thing* with either the contracted or the full form. This procedure may also help to prevent confusion between contracted forms like *Tommy's* for *Tommy is* and the possessive form *Tommy's*.

2. When the children have gained proficiency at the above step, you might have them reverse it occasionally. That is, you might have them look for full forms in their readings and change these to contractions: *we are* to *we're*, *she is* to *she's*, *the house will not* to the *house won't*, etc. Give

the children considerable freedom in this step; do not insist that they change all full forms, or that they accept whatever changes they do try to make. The change must sound "right" to the children when it is read back.

3. After either of those steps (and particularly after the children have tried both steps), the children should realize that contracted full forms are two ways of saying the same things. The contracted forms are simply faster and easier to say, and hence are more common in everyday speaking than on the printed page.

SUGGESTED FOLLOW-UP

To help reinforce the concept of contractions and the proper use of the apostrophe, you might have the children skim each other's free writings or compositions done in a content area. Here, too, let them try changing contracted forms to full forms, and vice versa.

Make sure that the children use expansion, slotting, movability, and/or embedding on these compositions, so that the context will be detailed enough for the scanning.

ALL GRADES

STRUCTURAL ANALYSIS: CONTRACTIONS

(Also: Build Sight Vocabulary, Context Clues)

The following prescription can be used to develop children's recognition and understanding of contractions:

Place examples of contractions and their elongated forms on the board.

cannot	can't
does not	doesn't
I am	I'm

Ask the students to point out the differences in the two forms. Ask them to suggest how the apostrophe is used. List several examples of contractions and their elongated forms on the board, eliciting as many of these as possible from the students.

When the students understand that the apostrophe takes the place of certain letters, you may want to have them circle those letters in the elongated form that are replaced by the apostrophe. A third column could be made in which the children write the contraction.

I (a)m	I'm	________
he (i)s	he's	________
they (a)re	they're	________
do n(o)t	don't	________
does n(o)t	doesn't	________
are n(o)t	aren't	________
you (a)re	you're	________

Negative contractions can also be explained as follows:

do not	is not
do n~~o~~t	is n~~o~~t
do n't	is n't
don't	isn't

In this way, children can visualize that the "o" in the word "not" is replaced by the apostrophe.

To give students practical experience in using contractions, short stories such as the following can be utilized.

> I am sure I should not enter my neighbor's yard if he is not home, since he is not happy when I play there. The other children on the block cannot play there either. I wish my neighbor would not be so mean. If he would allow us to play in his yard, we would all like him very much.

Have the students replace each set of underlined words with a contraction. Let them read their revised stories orally. Then, after the reading, have them tell you which letters have been replaced by the apostrophe.

This activity can be reversed so that students replace contractions with their elongated forms. Children would then explain how they arrived at the elongated forms.

Encourage the students to develop these stories further through the use of expansion, slotting, movability, and/or embedding in which they make greater use of contractions.

A framed paragraph could also be used to enhance students' understanding of contractions and at the same time develop creativity. Instruct the students to complete each blank in the framed paragraph, including at least one contraction in each statement they make.

E.g. I _________ Joey because he/I
___________ play with his pet dog.
If the dog ________________, he
___________ every time I come
around. I __________ any reason
why _________ at least pet the dog.
If I had a dog, I ______________.

Again, have the students read their completed paragraphs orally. Then encourage them to develop their stories further through the use of expansion, slotting, movability, and/or embedding.

Have the students add further sentences to the framed paragraph or create stories of their own in which they make extensive use of contractions.

ALL GRADES

STRUCTURAL ANALYSIS: PREFIXES

(Also: Synonyms and Antonyms)

As the children encounter prefixes in the stories they read, including their own and other children's compositions, and in reading materials in content areas, you might place these on wall charts or have the children list them in their notebooks.

Label the chart or list "Prefixes" and include with each prefix one or more synonyms:

E.g.	post-	after
	anti-	against, opposed to
	semi-	half

Include, also, wherever possible, one or more contrasting prefixes as *antonyms* (such as *post*- and *pre*- or *ante*-; *pro*- and *anti*- or *con*; *semi*- and *bi*-). As many as possible of the synonyms and antonyms should come from the children themselves.

As you add an item to the chart or list, make sure that the children understand it thoroughly and know the correct spelling. Each prefix should be followed by a hyphen, as a sign that it is a *part* of a word, and not a whole word.

Then have the children refer to those charts and use whichever prefixes they need to express themselves fully in either "free" or reading-related writing activities.

INTERMEDIATE AND UPPER GRADES

STRUCTURAL ANALYSIS: PREFIXES

(Also: Main Idea, Event Sequence, Identify Plot/
Follow Plot, Cause and Effect, Supporting
Details)

After the children have finished reading a story, or a selection in a content area such as social studies, give them one or more writing "starters" such as the following, with prefixes of contrasting meaning.

E.g. If a (character, country, political
party, etc.) had been pro- ______, in-
stead of anti- ________, then ______
______(What would have happened)______,
because ______(why)______________.

If (an event) had happened in the
pre- ________ era, rather than the post-
__________ period, then ______________
______(what would have happened)________,
because ______(why)______________.

I would have liked (a character)
more (less) if (he, she, it) had been
super- (hyper-, over-) ______________,
instead of sub- (hyper-, under-, un-)
______________, because ______(why)______.

Another possiblity is to include in a sentence synthesis activity the contrasting prefixes that the children need to learn.

E.g. pro-
North
Lincoln

South
slavery

anti-
secession

At the beginning, at least one of each contrasting pair of prefixes should come from the reading. Eventually, or right from the start with better readers, items should come from wall charts, compositions, or supplementary readings.

Have the class develop such a starter into one or more paragraphs. Encourage the children to use expansion, slotting, movability and/or embedding in order to express themselves as freely as possible.

Then have some of the students read their compositions orally. The rest of the class should discuss the stories in terms of what the writers understood about the original reading selection and the meanings of the suffixes.

PRIMARY GRADES

STRUCTURAL ANALYSIS: BUILD SIGHT VOCABULARY

(Also: Sentence Sense)

The approach of using organic vocabulary offers interesting possibilities. Basically, it consists of each child's dictating a word to the teacher. The teacher prints the words in individual boxes on the chalkboard, and these words are used to develop and reinforce basic sight vocabulary.

One possibility is to place words elicited from the children on the board as suggested above, but to place the child's name above the word he/she dictates. In this way the children view the words as personally significant and will strive to upgrade the level of vocabulary they are presenting.

E.g.

John	Maria	Joey	Tania
man	farmer	fire	market

Have the children pronounce each word clearly, both as a group and individually. Ask them to give a synonym, definition, or description of each word. The students can also be involved in sentence synthesis activities, and may even be able to complete a framed paragraph using these words.

E.g. A __________ met a __________ at
the __________. The __________ was
sad because he had had a __________ in
his barn.

You might want to conduct this activity as follows:

1. Read the frame, or have the students read it.
2. Ask the children: "Whose word can we put in the first slot, the second, etc.?" (The possibility of words being interchangeable in certain cases may arise, and should be discussed.)
3. Help the children to recognize and use context clues such as in the second sentence. While either man or farmer could be used in the first slot, it would make more sense for the children to use the word farmer, since the fire occurred in the barn. Children should also be made aware of whom the pronoun he refers to in this sentence.
4. Once the frame has been completed, have the children take turns reading it aloud.
5. You could also help the students to slot for various words in the frame that they have just completed.

   E.g. The word barn. Ask the children: "Where else could the fire have occurred?"
   ...he had a bad fire in his barn
   house
   garage
   basement
   attic
   backyard

Place on charts the words that the children give you, as well as those elicited during the slotting part of the activity. Encourage the children to use these words in their speaking and writing. As the number of charts grow, review them periodically with the children.

ALL GRADES

STRUCTURAL ANALYSIS: BUILD SIGHT VOCABULARY

(Also: Sentence Sense, Word Meanings, Context Clues)

To reinforce sight vocabulary, as well as the pronunciation and understanding of words, list a group of words in alphabetical order on the chalkboard. These words may be taken from various sources such as reading vocabulary, spelling, the content areas, or charts developed from oral or written exercises.

E.g.

creeping
depend
dodge
edge
flat
fuzzy
goblin
hedge

lazy
mass
plenty
prance
quince
sap
sharp
strangers

tug-of-war
twisted
wart
whirl

Ask the children to choose from the list two or more words that they know and apply sentence synthesis. Allow as many children as possible to read their sentences orally. The audience should discuss the sentences to decide if they make sense.

E.g.

1. A mass of children played tug-of-war.
2. The lazy goblin whirled and twisted until he freed himself from the fuzzy blob.

Then ask the children to choose a word from the list of words to complete a slotting exercise.

E.g. 1. People you don't know are called
(strangers).
2. The cow is (lazy).
The cow does not have (fuzzy) skin.

In addition, direct children to analyze the context clues in a sentence and determine which words from the list can fit in the slot. Accept any answers that make sense.

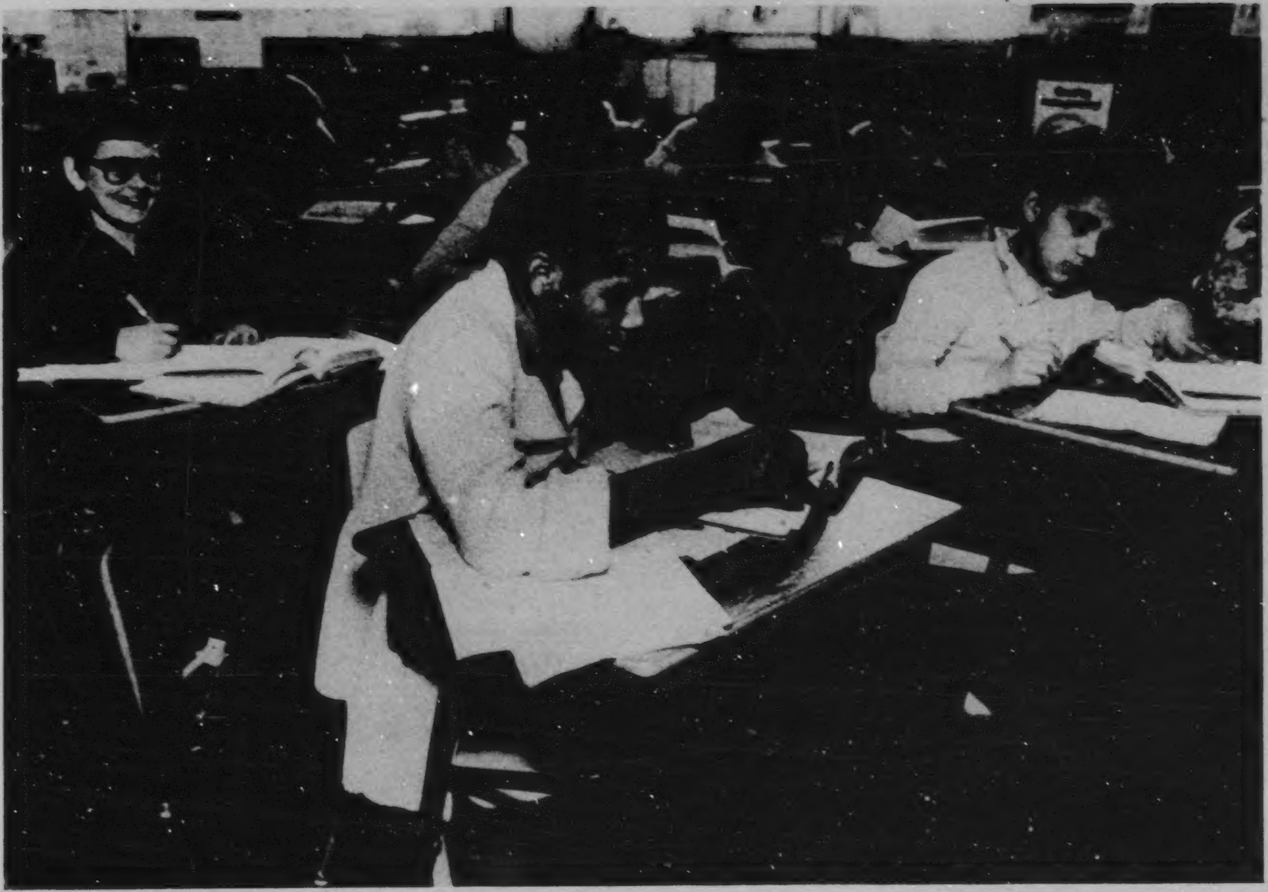
E.g. The __________, __________ caterpillar
fuzzy creeping
lazy sharp
__________ across the sidewalk.
twisted
edged.

Then provide a framed paragraph in which the answers to questions are based on the word list.

E.g. The __________, ____________ bug
lazy fuzzy
what happened how what kind of
____________ ______ on the __________.
landed slowly sharp
crept
what what where
_____ because he wanted to ________ on the
hedge rest
______.
edge

The answers can be discussed orally and serve as a basis for a composition. Encourage the use of expansion, slotting, movability and/or embedding.

After these activities are completed, the teacher can determine which words the children understand and can direct the use of additional words in further sentence synthesis, expansion, slotting, movability and framed paragraph activities.



ALL GRADES

STRUCTURAL ANALYSIS: BUILD SIGHT VOCABULARY

(Also: Oral Reading: Improve Pronunciation,
Using the Context, Synonyms, Antonyms,
Spelling)

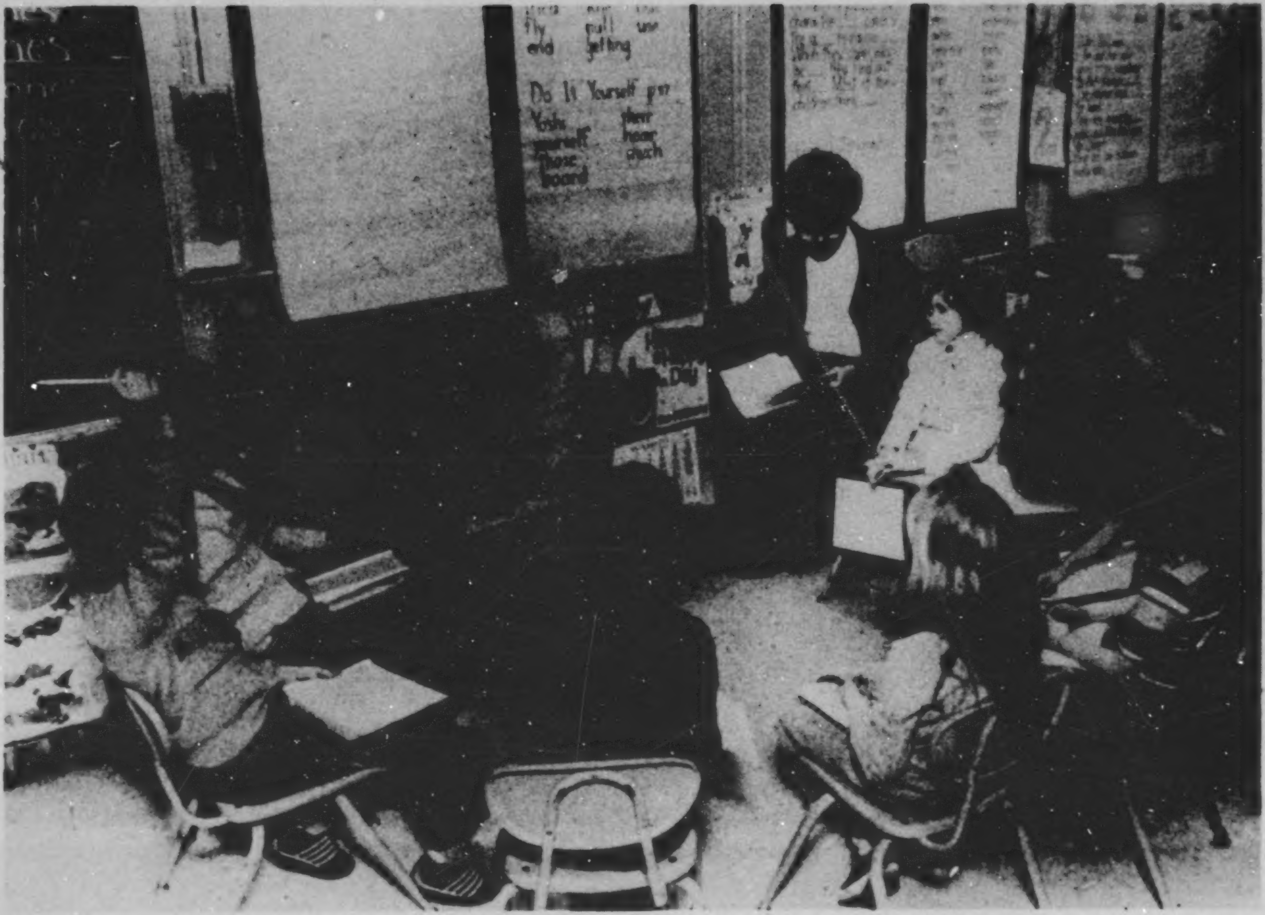
1. Before the children begin a reading selection, decide which words you think all or many of the children are apt to have difficulty understanding.

Extract these words in context--each word is examined as it appears in several different paragraphs from various parts of the story. For each word, have the children try to guess the meaning from those varying contexts. Then, let them verify their deductions by looking the word up in a dictionary.

At the same time, ask the children to attempt the correct pronunciation of the word. Here, too, they should use the dictionary for verification of pronunciation and spelling.

2. Now, again using a dictionary, ask the class to slot for several synonyms for each new word, if possible. Put each new word, plus its synonyms, on your wall charts or in student's notebooks. Reinforce the new words by building them into sentence synthesis and framed paragraph assignments. Encourage children to use them wherever appropriate in both reading-related and "free" writing activities.

if, in any writing assignment, the children will be employing a new word several times, suggest that they alternate between the word itself and synonyms for it. This is not only for the sake of style, but also to reinforce the meaning of the word in their minds.


fly
pull
and
getting
Do It Yourself
Yards
their
yourself
hear
These
such
board

ALL GRADES

STRUCTURAL ANALYSIS: BUILD SIGHT VOCABULARY

(Also: Context Clues, Synonyms)

The following prescription can be used to reinforce newly acquired vocabulary:

After you have introduced the vocabulary, and the children have some idea of how each word can be used in context, write a paragraph or short story on the board incorporating synonyms for the newly learned words. The children are to substitute one of their newly learned words for each underlined word in the paragraph or story.

E.g. Newly learned vocabulary:

explorers
expedition
lagged
desert
party
caravan
awkward
reared
hostile
gait
procession
plains

Replace each of the underlined words with one of the above vocabulary words.

> A group of searchers set out on a journey across a hot, sandy wilderness, fearing they might meet unfriendly natives who were reported to be living on the prairies. The clumsy-looking camels moved forward at a slow pace, and the parade spread out for miles. The group of travelers continued on its way, and finally reached its destination. The only problem was that one of the camels backed up, not wanting to go any further, and finally lingered behind so long that it became lost.

Have the children use expansion, slotting, movability, and/or embedding on their stories, as well as additional sentences. When compositions are read aloud, the other members of the class decide whether or not the synonyms and vocabulary words have been used correctly.

This process can be reversed, using the vocabulary words in the paragraph, and having the children replace each vocabulary word with a synonym. Have the children apply the techniques on these compositions and add extra sentences.

INTERMEDIATE AND UPPER GRADES

STRUCTURAL ANALYSIS: BUILD SIGHT VOCABULARY

(Also: Synonyms and Antonyms, Use of Dictionary,
Classification)

When the children give you valuable new words from their oral vocabulary, in expansion or slotting, or during oral discussion, place them on charts. Important new reading vocabulary and spelling words should also go on these charts. Try to make sure that every child knows the meaning, pronunciation, and spelling of each word on the charts.

After the charts have been placed on display, remind the children to draw words from these charts in all subsequent writing activities, whether based on readings or not.

To make the charts most effective:

1. Group words under the kinds of questions they answer: *Who*? *What*? *When*? *Why*? *How*? *Where*? *What Kind of*? *How many*? (*or much*)? Verbs can be listed as *What is the person or thing doing*?, or they can be labeled *Doing Words* or *Action Words*. Nouns and Pronouns can be listed under *Who*? (persons) and *What*? (objects, abstractions, non-human living things). It may be a good idea, also, to list each of the four major parts of speech alongside the appropriate label: nouns, verbs, adverbs, adjectives, as a way of introducing children to formal grammar.

2. When you place a word on the chart which is rather sophisticated, list a simple synonym alongside. Then list antonyms for the word.

E.g.	word	synonyms(s)	antonyms(s)
	enormous	big	tiny, minute

3. Review the charts periodically, keeping old words and adding new ones. If it is at all convenient, list the old words alphabetically; this will help the children to locate or spell them.

ALL GRADES

STRUCTURAL ANALYSIS: CONTEXT CLUES

(Also: Dictionary Skills)

Students will be exposed in their readings to words which have multiple meanings. They may not know more than one meaning. Therefore, it is important, whenever your class is about to encounter such words in a reading, to discuss the varying meanings with them and give examples.

E.g. It took three weeks to hatch the hen's eggs.
He opened the hatch on the deck in order to put the cargo inside.

Students may know the meaning of the word hatch as pertaining to producing young from an egg, but not as a covering of an opening on the deck of a ship. Show them that sometimes the context of the sentence may help them to get the meaning of the word. You may give them practice by constructing short paragraphs in which a word they already know is used several different ways.

E.g. When the man stepped back to put the books back on the shelf, he hurt his back.

Encourage the students to think of words of their own which may be used several different ways. Have the children do sentence synthesis activities involving these words. Then have them use the techniques on their paragraphs. Have the completed paragraphs read orally, and let the other children decide which significance each of the repeated, multi-meaning words has in each part of the paragraphs.

INTERMEDIATE & UPPER GRADES

STRUCTURAL ANALYSIS: CONTEXT CLUES

(Also: Previewing, Main Idea, Character Analysis, Descriptive Detail, Event Sequence, Cause-Effect)

To help youngsters understand what is meant by the term "context," you might do the following:

> When the children are about to start a new story, review it as you normally would, so that they get some idea beforehand of plot, settings, and kinds of characters. At the same time, introduce and define any new vocabulary words as you normally would.
>
> Then ask the children to compare the new words with the preview and try to decide where, when, and why each new word (or as many as possible) might fit into the story. These decisions can be made through oral discussion, or through a brief composition to which expansion (especially), slotting, movability, and/or embedding should be applied. Explain to the children that the decisions are to be "educated guesses" only, since, of course, they do not know as yet how the story will actually come out.

It should be fun for the class to compare their guesses with the actual appearance of the words as they read the story. In any event, this activity will alert them to watch for the appearance of the words, and it should sensitize them to the meaning of each word in context.

INTERMEDIATE & UPPER GRADES

STRUCTURAL ANALYSIS: CONTEXT CLUES

(Also: Build Sight Vocabulary, Dictionary Skills)

Reading the whole sentence to find the meaning of an unknown word is called using context clues.

To give students practice in using the context fo find the meaning of a new word, construct short paragraphs in which there are several words they do not know. Underline these words.

> E.g. The list of winners in the science contest was posted on the wall at the front of the room. It caused a great stir. Everyone was anxious to know who had won. It was obvious who the winners were by the shining eyes and broad smiles on their elated faces.

Help the students read the paragraph, and supply meanings for the underlined words. Have them give reasons, from the context, for the meanings they offer. Next, have them use slotting on the individual sentences for synonyms for the underlined words. Students may use a dictionary to check the meaning of the new words and to find synonyms.

To reinforce the meaning of the new words, have them used in a sentence synthesis activity to develop an original story. Have the students use the techniques on these stories, and read their stories aloud to the class.

ALL GRADES

STRUCTURAL ANALYSIS: PRONOUNS

(Also: Main Idea, Identify Plot / Follow Plot,
Contextual Analysis)

When the children have finished reading an interesting story, place a summary of it, in a few paragraphs, on the chalkboard. Have the children decide whether you have left out any important facts about the story.

Use no pronouns in writing the summary. Instead, write in the noun (or nouns) to which the pronouns refer. Underline these nouns, as below.

E.g. One day, Mary took Mary's doll to Mary's grandfather. Mary and Mary's grandfather examined the doll carefully. The grandfather noted a small mark on the doll's head. Mary asked what the mark meant. Mary's grandfather thought that the mark showed that the doll might be old and valuable. Mary and Mary's grandfather became excited. Etc.

Put a list of pronouns on a chart or the board. List these by number, gender, and case. If at all possible, get these pronouns from some of the children.

Then, sentence by sentence, have the children replace the underlined nouns in the summary with the appropriate pronouns. If they cannot, help them. Stress that the pronouns they pick must make the sentences sound more natural, as it is read aloud, than the respective sentences with the original nouns. The children do not need to change every underlined noun to a pronoun, if they do not feel that it is appropriate to do so, since too many pronouns can make a paragraph confusing or monotonous.

Repeat this activity with paragraphs for other stories, until the children develop the ability to choose the proper pronouns. Leave the chart of pronouns on the wall, and encourage the children to use these words in all of their writing assignments, free, reading-related, and in the content areas.

NOTE: During the above steps, point out to the children the difference between the pronouns your and its and the contractions you're and it's.

Beginning of sentence (nominative case)	Ownership (Possessive case)	End of Sentence (Objective case)
I	My, Mine	Me
We	Our, Ours	Us
You	Your, Yours	You
(")	(")	(")
He	His	Him
She	Her, Hers	Her
It	Its	It
They	Their, Theirs	Them

SUGGESTED FOLLOW-UP

To help reinforce the concept and proper use of pronouns, once your charts are created, you might have the children skim their readings and written compositions for pronouns. Then have them change these pronouns to the nouns (including nouns in the possessive case) for which the pronouns stand. Let the rest of the class check each student's changes.

ALL GRADES

STRUCTURAL ANALYSIS: POSSESSIVE: PRONOUNS AND NOUNS

After the children have finished reading a story, have them review it, sentence by sentence--starting with just one or two sentences per period in the lower grades--for possessive pronouns and suffixes. List these on charts.

Ask the children to convert any noun with a possessive suffix into the appropriate possessive pronoun, and vice versa. That is, let them change a word like Tom's into his, or the children's into their, or Mother's into her. At a later step, let them change a pronoun like my into the author's, or theirs into the pirates', or her into Helen's.

If they wish to slightly reword as they go through these activities, in order to express a possessive idea more clearly, encourage this. For example, they might want to change his book to the book that Tom owned or the book that belonged to Tom, or our friend to a friend of Billy's and Bobby's.

As the children make such changes, you might conduct open-ended brief discussions on one or two possible topics: (a) why they are making the changes, or (b) whether they prefer the possessive forms in the sentences in the book or their rewritings of those forms, and why. Accept all answers that make sense, as long as the children understand that the changes they have made do not affect meanings.

ALL GRADES

STRUCTURAL ANALYSIS: COMPARATIVE AND SUPERLATIVE DEGREES
(Use of -er and -est suffixes, more, most, less, least)

(Also: Cause-Effect, Character Analysis, Inference,
Comparison-Contrast)

Whenever the children read, alert them to the author's use of -er, -est, more, most, less, least, to show comparative and superlative degrees. After the reading has been completed, start a discussion or writing activity in which the children must think about the significance of the comparisons to the story. To help them, you might use starter sentences or a framed paragraph.

E.g. In (the story), (one character,
object, setting or event) is ____________ than
another but ____________ is the ________________
of all, because ________________________. This
is important to the story because ________________.
If (one of the things being compared) had been _____
____________________ than (another thing), the
story would be different because __________________
__________________.

Encourage the children to use -er, -est, more, most, and less, least in stating their comparisons. Encourage them also to use as many additional sentences as they need to, and have them apply expansion, slotting, movability, and/or embedding on all their sentences.

Have the students read their completed frames aloud. Have them compare the ideas expressed in their compositions with what is contained in the actual reading selection.

ALL GRADES

STRUCTURAL ANALYSIS: CORRECT UNDERSTANDING OF PREPOSITIONS

(Also: Event Sequence, Cause-Effect, Contextual Analysis, Supporting Details)

1. Whenever the children create prepositional phrases in expansion or slotting activities, collect the prepositions and compound prepositions which they generate and place these on charts. Categorize them, if possible; and, where feasible, group them as synonyms and antonyms. Make sure that a preposition that can supply more than one kind of information goes on more than one chart.

Always supply a blank after the preposition, as a signal to the children that they are to slot for words coming after the preposition: the "object of the preposition."

WHERE helper words

on ________
off ________
in ________
out of ________
alongside of ________
next to ________
by ________
beneath ________
over ________

outside of ________
inside ________
near ________
at ________
away from ________
far away ________
above ________
over ________
under ________

WHEN helper words

at ________
at the same time as ________
during ________
before ________

HOW helper words

with ________
by ________
for ________
against ________

WHEN helper words (con't)

after________
earlier than________
later than________
since________

WHY helping words

for________
on account of________
because of________
in order to________
due to________
in spite of________

WHAT KIND OF helping words

of________
from________
with________
by________

2. Build up the lists a few words at a time, especially in the lower grades. Then encourage the children to re-use these words in their writing activities, especially in the use of the expansion technique.

3. To make sure that the children really understand the meanings of the prepositions on these lists. particularly when they seem to avoid using some of the prepositions or use some of them awkwardly, you might insert the doubtful preposition in a "starter" sentence for some writing acitvity. Also have the children slot for a clause or sentence that states a cause or effect. Encourage the children to develop additional sentences, with the use of expansion, further slotting, movability, and/or embedding. When the papers are read aloud, let the rest of the class decide whether the

prepositions are being used correctly on individual papers.

E.g. In (the story we have just read and liked), (one important event) happens BECAUSE OF (another important event) because ________________________________ __________. This happens IN SPITE OF ____________________ ON ACCOUNT OF _________________________.

In the story, "Joey's Pet Dog", Joey's mother tells him he can keep the puppy he had found DUE TO Joey's ability to prove that he can care for a pet, because she realizes he has become more responsible. This happens IN SPITE OF his mother's earlier refusal to allow him to have a pet ON ACCOUNT OF his frequent failure to perform responsibly around the house.

You might use a similar procedure to pair prepositions of opposite meanings.

E.g. BENEATH the (object or place in the story we have just read and liked), was a ______________. ABOVE it was a _______ ________.

An important event (in the story) that concerns this object/place is ___________ ____________________________ BEFORE this, ___________________________ _____________________________. AFTER this, _____________________________________.

BENEATH the old wooden table in the story "Bob Learns a Lesson" was a box of dishes. ABOVE it was a huge hanging lamp.

An important event that concerns this object is when Bob jumps onto the table, causing it to collapse. BEFORE this, Bob's mother had scolded him for being careless. AFTER this, Bob realized that his nother was right and promised to be more careful in the future.

4. As the children do their reading, whether in the regular reading period or in the content areas, call their attention to any new prepositions that are not already on the above lists, just as you do for any other new vocabulary words. Have them try to determine the meaning of each new preposition through context. Then let the children decide how it is to be categorized and to which of the charts it belongs.

5. To deepen the comprehension of the meaning and importance of prepositions, you might have the children discuss or write about (with use of the techniques) how a familiar story would be changed if one event occurred before another instead of after it, or if one place was far from another instead of alongside it, or if one character was against another instead of for him, and why. In the ensuing discussions, let the class, comparing the compositions with the original story, decide how believable the responses are.

ALL GRADES

ORAL READING: USE OF INTONATION

(Also: Interpret Punctuation, Sentence Sense, Phrasal Reading)

As a fun activity that has a serious meaning, have the best oral readers in the class (or yourself) read a familiar story aloud with no regard for correct intonation.

Do this by running over a copy of the story beforehand with the punctuation altered. For instance, underline words more or less randomly, and instruct the readers to say these words especially loudly or softly, or with very high or low pitch. Also, you might insert or remove commas at random, or do the same with other end punctuation. These steps will also cause the readers to pause or not pause in the wrong places.

The resulting reading-aloud will probably cause the children to laugh, but it can also cause them to realize how the meaning of the sentence, or perhaps the whole story, has been changed by the misreading. Encourage them to tell you orally, or in brief compositions with expansion, slotting, movability and/or embedding, how, in one place or another in the story, the intonation should be corrected, and how the correct intonation has changed meanings.

Repeat this procedure with a variety of reading materials. Apply it to compositions written by the children, as well as to printed reading selections.

ALL GRADES

ORAL READING: USE OF INTONATION

(Also: Sentence Sense, Phrasal Reading)

Students often employ intonational patterns intuitively when reading aloud, without being aware that these patterns are established by end punctuation. For example, a student may drop his/her voice at the end of a declarative (telling) sentence, increase his/her pitch at the end of an interrogative (asking) sentence, or cause his/her voice to reflect a great deal of excitement or emotion when reading an exclamatory sentence. However, the students may not be fully aware that his/her voice is undergoing these adjustments, and that these intonational patterns are dictated by the terminal punctuation marks he/she encounters in a reading.

To help students to become more aware of the connection between terminal punctuation and intonational patterns, put a declarative and an interrogative sentence on the board. Ask a volunteer to read the two sentences, at the same time instructing the rest of the class to pay very close attention to the reader's voice, particularly at the end of each sentence. Have each sentence read two or three times. Then ask the students what happened to the reader's voice at the end of the declarative sentence and at the end of the interrogative sentence.

Once the children are aware of the difference in intonation, ask if someone can think of how we might know, before we read a sentence, whether our voice should go up or down at the end. By now, the students should be able to tell you that pitch is higher for interrogative sentences and lower for declarative sentences.

You may wish to check your students' ability to make the connection between patterns of intonation and terminal punctuation by having them play a simple game. Divide the class into two distinct groups, "question marks" and "periods." Tell the children that you are going to read several sentences. They should listen to your voice and decide whether the sentences should be punctuated with a period or a question mark. If the sentence you read should end with a period, the "periods" should stand up. If the sentence should end with a question mark, the "question marks" should stand up. You may also wish to have students take turns writing and then reading sentences aloud and having the other children tell whether they are declarative or interrogative sentences.

The exclamatory sentence can be introduced as one that is explosive. The connection between the exclamation point and the intonation that accompanies it can be taught in the same manner as outlined before.

ALL GRADES

ORAL READING: PHRASAL READING

(Also: Speed)

When you write out a group composition on the chalkboard, beginning with experience stories in the primary grades, try to observe this principle:

The end of each line should be the end of some natural grouping of words. The next line, below it, will then begin another natural grouping. The written line should end at:

1. The end of a sentence:
   ...came to the door.
2. The end of a noun phrase:
   ...large, red, beach ball.
3. The end of a verb phrase:
   ...will be sitting quietly.
4. The end of a prepositional phrase:
   ...on the sandy shore.
5. The end of a verbal phrase:
   ...to visit the circus.
   ...seated by the fire.
   ...singing happy songs.
6. The end of a dependent clause:
   ...who liked our class play.
   ...because it will soon be Christmas.
   ...while the sun is shining.
   ...that Columbus discovered America.

In other words, try not to end the line in the middle of any such natural grouping of words.

This principle can also be stated negatively: Try not to end a line so that the last word is a preposition; a helping or linking verb; a coordinating conjunction such as and, but, so, either, or neither, nor; a clause-marker such as who, which, that, because, while, when, as; or an article or modifier that would normally come before a noun.

Since children and adults pause when their eyes or voices arrive at the end of a line, observing the above rules will help to make this pause coincide with the natural pauses between the word-groupings (sentences, phrases, clauses) that make up our language. Therefore, comprehension should be helped, and the over-all reading rate should be increased.

ALL GRADES

FOLLOW AND INTERPRET DIRECTIONS

(Also: Main Idea, Event Sequence)

1. As a possible lead-in and/or follow-up to the prescription on p. 140, you might have the children write individual compositions describing, in exact event-sequence, a favorite game or an activity they know a good deal about.

That is, each child should choose a "How To" title such as "How to Play Seven Up," "How to Make a Model Airplane," "How to Bake a Devil's Food Cake," or "How to Change a Flat Tire." Then let the child describe the activity, starting with what is to be done first, and finishing with what is to be done last. Using a simple narrative outline, and/or "when" words from a wall chart might be helpful for the children. You may also want to use a framed paragraph similar to the one on p. 175. Also, encourage the children to use expansion, slotting and/or movability in their compositions.

Then have the papers read by other children who know little or nothing about the activity. Let these children go over the compositions carefully, imagining that they are about to perform the described activity. Have them make sure that the directions are crystal-clear. If there are any questions about the clarity or sequence of the directions, the authors of the compositions involved should be prepared to revise their papers accordingly.

Repeat the above activity with the children writing about different games or activities and showing their papers to new groups of children for critiques of clarity and sequence.

2. As a classroom game, have a youngster or group of youngsters make up new games or activities that would require the other children to follow the directions of the activity exactly. Have the authors of the new activities examine their writings beforehand as carefully as possible for clarity and sequence. Then, as an activity is being carried out by the other children, let the authors decide whether or not these children are following the directions exactly as they were written.

INTERMEDIATE AND UPPER GRADES

FOLLOW AND INTERPRET DIRECTIONS

(Also: Build Sight Vocabulary, Synonyms, Antonyms)

Words such as these:

explain
define
describe
list
mention

reread
include
complete
remove
distribute

are very important in connection with children's ability to follow directions in reading and language arts.

1. Treat these as new vocabulary words. Make sure that children know the exact meaning of each word and any possible synonyms for it. In particular, make sure that they know how to do what the words ask them to do. Give them a great deal of practice in this activity.

   E.g. "Explain (or define) what is meant by pollution. List the various kinds of pollution. Describe the effects of one kind of pollution on people's health."

2. Also, have the children use such words in giving directions to other children.
3. You may also want to place these words on a chart along with definitions and/or synonyms that the students provide and display it in your classroom.

ALL GRADES

SENTENCE SENSE

(Also: Main Idea, Cause-Effect, Event Sequence,
Descriptive Details, Character Analysis)

1. After the children have previewed a story and have read and understood the first few paragraphs, give them a duplicated sheet containing a version of the rest of the story in which alternate paragraphs have had all end-punctuation, extra space between sentences, and initial capitalization eliminated.

   Challenge the children to divide these paragraphs correctly into sentences. Suggest that they skim the whole paragraph first, keeping in mind what has already been narrated in previous paragraphs, and that they then try to read it aloud with good phrasing. These two steps should give useful clues for punctuation.

   When they have finished the punctuating, they should verify it by proceeding on to a paragraph whose punctuation was not removed by you.

2. Give the children frequent practice in this procedure. Gradually increase the proportion of paragraphs that need punctuation to those that do not.

ALL GRADES

SENTENCE SENSE

(Also: Main Idea, Descriptive Details, Cause-Effect, Event Sequence)

Encourage children to use and understand complete sentences at all times.

In the content areas, as well as in reading or language arts, wherever you want the children to give a specific piece of information, have them do so in writing, rather than orally. To make certain that the response will be a complete sentence, frame your questions as declarative sentences which contain a slot where the answer is to go.

> E.g. Instead of soliciting an oral response to the question, "Where did Columbus sail from?"---which will give you a one-word answer because the children are merely imitating adult language habits here, have them copy the sentence, "Columbus sailed from _____________," and then insert the correct answer.

In other words, emphasize completion-type questions in which the entire sentence is to be written out.

The advantage of this procedure is that you can then have the children use expansion, slotting, and movability in this sentence. You can also have the children use the completed sentence as a starter or topic sentence for a whole parpagraph of composition. Developing the sentence in such ways will not only require the students to give further information from the content areas; it will also allow you to enhance his/her reading and writing abilities generally.

When the children have become accustomed to using this technique, use a framed paragraph or allow for multiple insertions.

E.g. Columbus sailed from ___________ in
_____________ because _____________. It
took him __________ to get to _________.
When he arrived at ___________, he thought
he had reached ___________________.

Follow this up by having each child develop additional paragraphs or an entire composition.

ALL GRADES

SENTENCE SENSE

(Also: Build Sight Vocabulary, Figurative Language, Skimming, Using the Context)

Select a sentence in a story the children have just read, and place on the chalkboard a paraphrased version of the sentence, using synonyms, movability, and/or figurative language.

> E.g. Under the cover of darkness, the bandits thundered over the plains in order to reach the town of Hollow Oaks before sun-up.

Then give the children a page number and ask them to find the original sentence on that page, using your paraphrased version as a guide.

> E.g. page 5. The outlaws rode all night to get to Hollow Oaks before they could be noticed by the townspeople, who were early risers.

This exercise can of course be made a "fun" activity, and can be repeated frequently with different stories, pages, and sentences. It can also be modified, as the children grow more proficient, so that the children are given 3, 4, or 5 very similar sentences by you, for example, but only one of those is the accurate paraphrase of some sentence on a printed page. The children must select the correct one and be able to tell each other, orally or in brief compositions, why each of the other sentences is in some respect inaccurate.

Also, with practice, each child may be able to make up his or her own paraphrased sentences for distribution within the classroom for the other children to identify.

PRIMARY GRADES

MAIN IDEA

(Also: Event Sequence, Cause-Effect, Supporting Details, Descriptive Details)

When the children have finished reading a story or a written composition, let them tell you the names of all the characters they can recall.

E.g. Santa Clause, the elves, Jimmy, Jimmy's mother, Jimmy's father, Rover, the dog, etc.

Then tell the class: Let's decide in which part of the story--beginning, middle, or end--we read about each character.

E.g. Santa Clause - beginning, end
The elves - beginning
Jimmy - beginning, middle, end
Jimmy's mother - beginning
etc.

Let the class note which characters appear throughout the story. Explain that a "main character" is called that because he appears in so many parts of the story.

Then have the class decide, in one or two sentences what Jimmy does or what happens to Jimmy in each part of the story.

E.g. Jimmy dreams that he visits the North Pole and, when he wakes up, he finds that his dream has come true. or
Jimmy meets Santa Clause in a dream and gets many presents. or

Jimmy goes to the North Pole in his
sleep and his dream is real.

Ask the children to try to combine such sentences through embedding into one overall sentence. Explain to the children that they have now put the whole story into one sentence, and that this sentence is called the "main idea." Explain too that the main idea sentence answers two questions: "Who?" (the main character) and "What?" (What does he do? What happens to him?)

You might then go on to add important details to the main idea by expansion.

You might also work on showing the children the similarity between the main idea and the title of the story.

In any case, be sure to give the children much practice in identifying main ideas, in a variety of stories, by this method.

PRIMARY GRADES

MAIN IDEA

(Also: Descriptive Details)

Use a framed paragraph to review some concepts, facts or content, and review the answers with the children. List the correct responses, sentence by sentence. Apply sentence reduction to each of the sentences. The children will be left with the most important details. By using this procedure the children receive a double summary of important details.

E.g. Completed Paragraph

Newark, which is the largest city in the state of New Jersey, has many wide, heavily trafficked streets. Two main streets are Broad and Market Streets. Trains stop at Penn Station, a large grey building, where people can constantly be seen scurrying about. Newark is famous for its large modern airport.

Framed Paragraph

Newark, which is the largest ____ in the state of __________, has many ____, _______ ___________ streets. Two main streets are _____ and ______ Streets. Trains stop at ____ _______, a _____ ____ building, where people can constantly be seen scurrying about. Newark is famous for its large modern _______.

Sentence Reduction Applied to Each Sentence

Newark largest city
Main streets, Broad and Market
Train stop Penn Station
Modern airport

ALL GRADES

MAIN IDEA

(Also: Event Sequence, Identify Plot/ Follow Plot, Cause-Effect, Descriptive Details, Character Analysis)

After the children have read a newspaper story, let them summarize the story by using expansion on the headline of the story.

First they should convert the headline into a complete sentence: "Nation Winning Battle with Inflation" into: The nation is winning the battle with inflation.

Then let them add the answers to questions such as When? How? Where? Why? How many (much)? so that this sentence becomes a much larger sentence. This sentence can then be broken up into several sentences which will serve as a summary (of one or more paragraphs) of the entire news story itself, of course. Have some of the paragraphs read aloud so that the children can compare them with the contents of the original story.

Repeat this procedure with a variety of headlines. Use it to help children to realize that a title or headline describes the main idea: it answers at least the two most important questions about any event: Who? and What (happened)? Moreover, it can easily be expanded to describe the entire story in concise form.

INTERMEDIATE AND UPPER GRADES

MAIN IDEA

(Also: Story Setting, Cause-Effect, Supporting Details, Problem Solving)

The following frame can be used with most reading selections, regardless of their source (basal reader, newspaper, content area, in order to help students recognize the main idea.

The name of the story is ___(title)___.
The main characters are ______(who)______
__________. The story takes place ______
___(where/when)___. The problem in the story
is that __________(what)______________
__________. The problem is solved ______
______________(how)______________. The
part of the story I liked best is __________
______________(what)______________.

Have the frame read orally and discuss it with the students in terms of main characters, setting, problem and solution, before you ask them to complete it.

1. Main characters--These are the most important people in the story. In some stories, these characters may be animals. These are the ones who, if omitted from the story, would materially alter the reader's interpretation of what takes place and why. It may be helpful to ask the children what effect the omission of various characters would have on the story, and why. Any character whose omission does not affect the story

very much is not a main character. In supplying this information within the context of the framed paragraph, the students should answer the question Who?

2. The story takes place (Where/When). Depending on the story, either the time or place setting or both may be given explicitly. If the setting(s) changes, you should tell the children whether you want them to note the change(s) or to use the setting(s) in which the most important part of the story occurs. If neither setting is given explicitly, you may want to have the students infer where or when the story takes place, stating their reasons for selecting a particular time and/or place.

3. Problem--The problem should be explained as something to be overcome or accomplished: what has to be done to or by the main character(s), so that the story can come to an ending. In completing this part of the framed paragraph, the children are answering the question What about the problem.

4. Solution--Here, you want the children to tell how the problem was overcome or accomplished.

The main idea of the story will be elicited when the children state the problem and solution. After the framed paragraph has been completed, encourage the children to elaborate, using expansion, slotting, movability, and/or embedding. Stress the "Why" question in the expansion.

Have the completed papers read aloud and discussed with reference to the original reading.

INTERMEDIATE AND UPPER GRADES

MAIN IDEA

(Also: Event Sequence, Identify Plot / Follow Plot, Cause-Effect)

1. Make up a list of statements that pertain to a story the children have just read. These should include a main idea and several secondary ideas. Then have the children tell you and each other, in a discussion or brief composition, which part of the story (the beginning, the middle, or the end) each of the statements belongs to, and why. If a statement belongs to only one of these parts, it is not a main idea. The statement that belongs in all parts is the "main idea."

E.g.

Statements	Part of the Story
The settlers formed a ring of wagons.	Middle (or beginning)
Johnny rode to the fort for help.	Middle
Chief Red Crow called for a night attack.	Beginning
General Smith paraded his troops for Johnny's family.	End
Some of the Indians wanted peace.	Beginning
The cavalry chased the Indians into the hills.	Middle (or end)
Johnny and his family were brave pioneers.	All parts--Main

2. Have the the students use the main idea as a starter sentence for a paragraph. Tell the children to support the main idea by supplying examples from various parts of the story. You may even want to frame the paragraph in such a way that students have to review the beginning, middle and end of the story before writing the paragraph.

E.g. Johnny and his family were brave pioneers. At the beginning of the story, they ______ (do what) ______ and ______ (do what) ______ in order to ______ (why) ______. In the middle of the story they ______ (do what) ______ and ______ (do what) ______ in order to ______ (why) ______. At the end of the story, Johnny and his family ______ (do what) ______ so that ______ (why) ______.

Have the children use further expansion, slotting, movability, and/or embedding in their compositions. Have the compositions read aloud and comparedwith what the original reading stated or implied.

3. When the children have identified the main idea, let them notice any similarity between the main idea and the title of the story. For example, in this case the story might have been titled "Bravery on the Plains." At times, a title may

allude to just one dramatic event in a story, and it may confuse some children. Therefore, refer the class to a title as a clue only when it clearly relates to the main idea of a story. This requires that the story be previewed carefully by the teacher. Give the children lots of practice in the above steps.

4. Include in the readings to be analyzed stories that have been written by children in the same or other grades. Encourage the children to devise titles for such readings and stories, which clearly pertain to the main idea that the children have already identified.

5. As the children gain practice in the above steps, encourage them to try to tell you, in their own words, what the term "main idea" means: the idea that runs through the whole story; the idea that the whole story is about; the idea that you cannot take out of the story without changing the whole story, etc. Again, the explanation can be carried on through a class discussion or brief composition.

INTERMEDIATE AND UPPER GRADES

MAIN IDEA

(Also: Event Sequence, Cause-Effect, Descriptive Details, Identify Plot/Follow Plot)

Children should be made aware that, very often, the title and opening and closing paragraphs of a story contain valuable clues for depicting the main idea. In order to help students to recognize this, have them pay particular attention to the title, opening, and concluding paragraphs of a particular story.

E.g. Title: A Wish Called Fluffy

Opening Paragraph: More than anything else in the world, Mary Robins wanted a dog of her own, one of the furry kind with all its hair flopping in its face.

However, despite several attempts to convince her mother that a dog would prove to be a valuable asset, Mary was unable to gain her mother's consent.

Concluding Paragraph: Mary gleamed with pride as she pushed the hair out of Fluffy's eyes. Even Mr. and Mrs. Robins seemed proud. "Not only has Fluffy earned a place in our hearts," said Mrs. Robins, "but she has earned a place in our home."

Ask the children to write a selection of their own--shorter in length than the actual reading selection--in which they use the same title, opening, and concluding paragraphs as are contained in the actual reading selection. Encourage them, as they develop their story, to use expansion, slotting, movability, and/or embedding. While there will probably emerge a great deal of variety of plots, settings, etc., when the students' stories are read aloud and compared to one another and to the original reading selection, there should also emerge some basic similarities. Through class discussion, have the children note these similarities. Help them to recognize that the title and beginning and concluding paragraphs provided them with a great deal of direction in developing the rest of their stories. Since the children were all working within the same boundaries, it is only logical that some similarity would exist among their stories.

Encourage the children to tell you that the reason for these similarities is that the information contained in all of them--title, opening, and concluding paragraphs--provided them with the same main idea. If possible, use this experience to demonstrate that the same main idea can be conveyed through a variety of plots, settings, character, and descriptive details--as long as the author knows beforehand the idea he/she wants to express.

INTERMEDIATE AND UPPER GRADES

MAIN IDEA

(Also: Study Skills, Supporting Details, Descriptive Details, Comparison/Contrast)

Select an expository or descriptive article from a magazine or the magazine section of a newspaper.

Ask the students to read the article and underline what they think is the main idea in each paragraph. Discuss the article with them, asking the students to tell you what they have underlined in paragraph one, paragraph two, etc. List the students' responses on the board. Then ask them the following questions regarding each of these statements:

1. How many of you have underlined the same thing?
2. Is there any main idea we should add?
3. Is there any main idea we should omit?
4. Can each statement you have selected as a main idea sum up the whole paragraph in which it appears, if the other sentences in the paragraph are deleted?
5. Can each statement you have selected stand alone, or does it simply help to explain or describe one of your other statements?

After you have discussed the statements with the students, help them to note the following facts:

1. Most (but not all) paragraphs will contain a main idea.
2. Where a main idea does appear, it is likely to be found at the very beginning (first or second sentence) of the paragraph, but it may sometimes come at the end as a lead-in to the following paragraph.

3. There may be good reason to decide that the main idea can be expressed through different sentences in the paragraph or through more than one sentence.

After you have discussed the statements with the students and have elicited some additional analysis regarding those statements which are clearly main ideas and those which are clearly supporting or descriptive in nature, have the students combine their main ideas into a summary paragraph.

Discuss with the students the contents of the summary compared with those of the original article. The following questions may prove helpful in enabling the students to make this comparison:

1. Which of the following questions are answered in both the article and the summary? Who? What? Where? When? How? Why? How Much? What kind of?
2. What kind of information is included in the original article that is not included in the summary?
3. Is there any information which you think is important to the article that is not included in the summary?

Have the students rewrite their summaries. By means of the expansion technique, have them add the important details (answers to question #3), as well as using slotting, movability, and/or embedding.

Once the students have demonstrated proficiency in applying all of the above steps, this activity can be used as a weekly current events assignment in which each student brings in an article with the main ideas underlined and an appropriate summary.

This activity can also be applied to note-taking in the content areas. Assign a reading and have the students write the main ideas in their notebooks. The next day, discuss the reading and allow the students to tell what they wrote down as main ideas. Again, compare the statements compiled from the students' responses to the contents of the original selection.

INTERMEDIATE AND UPPER GRADES

MAIN IDEA

(Also: Author's Purpose, Cause-Effect, Event Sequence, Descriptive Details, Sentence Sense, Context Clues)

As children advance upwards in the grades, their reading materials will rely more and more on the use of conjunctive adverbs to promote coherence between adjacent sentences.

As the children encounter these in their readings or use such words or phrases in their own writing, place them on wall charts or have the students make lists in their notebooks. Make sure that the meaning of each entry is understood by every child. If the word or phrase is first encountered in a reading selection, have the children try to derive its meaning from the context by comparing the sentences just before the conjunctive adverbs with those coming after the adverb. Then categorize the entries by their function, and add synonyms wherever possible, particularly synonyms offered by the children themselves. Especially with younger or slower readers, the charts or lists might be labeled "Connecting Words." Encourage the children to try to tell you why this label is appropriate (because conjunctive adverbs promote coherence).

A. Words that tell us that one idea is following another logically:
   Therefore, thus, consequently, as a result, subsequently, so

B. Words that tell us that an idea is helping to explain another idea:

for example, for instance, that is, thus, specifically, as an example, to illustrate, in other words

C. Words that tell us that one idea is growing out of another idea:
Furthermore, also, in fact, as a matter of fact, specifically, besides, in addition

D. Words that tell us that one idea is opposite or exception to another idea:
However, on the contrary, otherwise, nevertheless, nonetheless, notwithstanding

E. Words that tell us that one idea is making another idea stronger (more emphatic):
certainly, surely, indeed

In the interest of greater simplicity, you or the class may want to combine some of these lists--A and C, for instance, or B and C or C and E. Or you may wish to include in the lists some words that act like conjunctive adverbs but belong to another part of speech (coordinating conjunctions or prepositions): but or in spite of or although, in list D, for example, or afterwards or next in list A.

It is recommended that when the actual charts are constructed, you list the conjunctive adverbs vertically.

E.g. (Chart A)
therefore
thus
consequently
as a result
subsequently

It is also recommended that you remind the children to use commas before and after each such word when using it in a composition. Show them the use of commas wherever conjunctive adverbs appear in their readings.

As the lists or charts grow, encourage the children to use the conjunctive adverbs in their own writing: reading-related, "free," or related to a content area.

INTERMEDIATE AND UPPER GRADES

MAIN IDEA

(Also: Event Sequence, Cause-Effect, Character Analysis, Conclusion Formation, Descriptive Details, Fact vs. Fantasy)

1. In a content area such as history or science, after the children have read a textbook chapter, have them each write an original creative story which involves the major facts of the selection.

Have them think of an imaginary minor character in the time and place of the selection: a soldier at the Battle of Trenton, a homeowner in Thomas Edison's time, a student in a one-room Illinois schoolhouse during Lincoln's administration, etc. Then have them write a story about the character, telling how he (or she or it) would have been affected in everyday existence by the historical or scientific events occurring then. The story can be sad, humorous, or matter-of-fact; it can include other characters and a variety of settings.

Expansion and slotting (along with movability/embedding) should be used. Stories should involve a mixture of details from the reading and from the students' imagination. The narrative outline may also be helpful, if children are helped with event sequence beforehand.

As each story is read aloud by its author, have the rest of the class respond to it as they would to any other piece of creative writing. But have them also:

A. check for the accuracy of historical and scientific detail included in the story; and
B. check for any additional details (e.g. anachronisms) that would conflict with the facts of history or science.

2. After the children have gained practice at step 1, (especially with faster or older readers) you might vary the procedure by having the children write stories in which there is some departure from historic or scientific fact. That is, in such stories, an astronaut might find normal gravity and atmosphere on the moon, or Robert E. Lee might accept Lincoln's offer of command of the Northern Army, or the steam engine was invented in ancient Greece. Encourage the children to go into detail, exploring the consequences of these violations of history or science, using their imaginations.

When the compositions are read aloud, have the rest of the class discuss:

A. The specific places in the story where the "events" occur; and
B. Whether or not the rest of the story is believable and logical, and why (not).

Either question can be answered as a short composition, with expansion (especially for "why?") slotting, movability, and/or embedding.

INTERMEDIATE AND UPPER GRADES

MAIN IDEA

(Also: Inference, Cause-Effect, Character Analysis,
Descriptive Details, Supporting Details,
Author's Purpose, Mood)

When the children have finished reading a story, have them summarize the plot, settings, and characters for you to ensure literal comprehension. Then have them write a composition with one or more of the following framed paragraphs:

> The person (in another story we have read, or in my personal experience, or the celebrity) who would like (dislike) this story most is ___(who)___ because ________(why)________.
>
> The part (event, setting, character) this person would like (dislike) most in the story is ____________, because _____(why)_____.
>
> This person would like (dislike) this story (orpart of the story) more (or less) if the story were changed so that ____________, because ________(why)________.
>
> I agree (disagree) with what this person feels (thinks) about the story (or part of the story) because ________(why)________.

Make sure that the children then use expansion, slotting, movability, and/or embedding to bring relevant detail and personal interpretation into the compositions.

Have some of the compositions read aloud, so that they can be compared to the contents of the original story.

UPPER GRADES

MAIN IDEA

(Also: Study Skills, Author's Purpose)

This prescription can be used in the content areas, especially social studies, where more than one textbook is available.

Begin by having the students read a selection from their social studies book. Instruct them to write down the main ideas from each paragraph. If another text is available, instruct the students to perform the same operation for the same material. When the students have finished, go over their work from the first selection. Ask these questions:

1. What are the main ideas you selected?
2. Does anyone have anything to add?
3. Is there anything we have listed that you feel is not a main idea?

Do the same thing for the second selection. After listing these main ideas and discussing them, ask the students:

4. Which ideas are contained in both selections?
5. Which ideas are contained in only one source?
6. Are there any contradictions?
7. Can you note any differences in the purposes of the authors?

To help with #7, have the students compare the main ideas from both selections.

8. Do the authors agree or disagree about which things are important?

9. Do the authors appear to take sides?
10. What is each author trying to stress as being important?

Now tell the students to pretend they are the author of their own textbook and to write a composition in which they express and defend their opinions. Use expansion, slotting, movability, and/or embedding.

Use the read-aloud compositions to begin a discussion of the ideas presented.

PRIMARY GRADES

EVENT SEQUENCE

(Also: Following Directions, Main Idea)

To help young readers grasp the two concepts of event sequence and following printed directions, you might walk them around the school or the neighborhood, and then have them work, one sentence at a time, on a group framed paragraph like this:

> In order to get from (starting-point) to (destination), we must first go __(where)__. When we reach __(what)__, we must turn __(direction)__ and go __(in what direction)__ all the way to __(what)__. After that, we must go ________, __(in what direction)__ until we are at __(what)__. etc. Finally we will arrive at __(what)__.

As far as they are able, have the children use expansion, slotting, movability and/or embedding on the paragraph.

Then, preferably after an interval of some days or weeks, have the children use these directions as a "map"--going back through the school or neighborhood with it and noting how they can retrace their earlier route, stage by stage, in the sequence indicated by the sentences.

Finally, to reinforce the value of these written directions, encourage the class to invite children from another class or grade, not yet familiar with the school or neighborhood, to utilize the composition as a map in traveling the same route for the first time.

PRIMARY GRADES

EVENT SEQUENCE

(Also: Time Span, Main Idea, Descriptive Details)

To help children grasp more clearly the concept of chronological sequence, have them do group or individual composition within a time-framework they already know.

E.g. 1. List the months of the year, or the four seasons (starting with January and/ or winter), keeping their narration in the same order as the list of months or seasons. Have the children do stories about hobbies, sports, and/or holidays that occur during each of these periods. Encourage them to use "when" words such as then, afterwards, later, next, etc. to connect sentences and paragraphs. Have them use expansion, slotting, movability, and/or embedding on their stories.

2. For indiviudal compositions, you might list the hours of the day between the time most of the children get up in the morning and go to sleep at night. Ask each child to consider how he spends each hour or part of the day or an average weekend day.

3. When the compositions are finished and read aloud, ask the children why it seems natural to start at the beginning and proceed in the natural order of the months, seasons, hours, etc. Help them to understand what is meant by chronological order, and how this same concept has been applied in the organization of the stories they have read.

ALL GRADES

EVENT SEQUENCE

(Also: Making Judgments, Following Directions)

The following is a "fun" exercise which helps students recognize the importance of ordered events. The exercise can be done on the board or on a ditto. Say:

> "I am giving you a list of things you will be doing very often this year. I want you to tell me the order (1, 2, 3, etc.) in which you think you should do these things, in order to obtain the best results. Place a number from 1 to _ in front of each statement."

_____ Pass in your paper.
_____ Head your paper.
_____ Reread your paper.
_____ Answer the questions.
_____ Number your paper.
_____ Put ½" margins on your paper.
_____ Skip a line.

After the students have numbered the above items, ask them which thing they did first, second, etc. List, in the correct order, the students' responses. You may wish to discuss the reasons for the sequence obtained.

This exercise can be directly related to a reading lesson, as follows:

1. Have the students do an exercise of this sort prior to reading a story. This will make them more aware of events taking place in a given order.
2. Say: "Just as we head our papers and do written exercises in a certain way, an

author writes a story in a certain way that will enable the reader to understand what is happening. How was this accomplished in (name of the story)?"

3. Use a simple narrative outline to list the events as the children give them to you.

Questions	Answers
What happened first?	
What happened next?	
What happened after that?	
What happened next (then)?	
What happened last (finally)?	

ALL GRADES

EVENT SEQUENCE

(Also: Descriptive Details, Cause-Effect, Structural Analysis - Tenses: -ed suffix, -ing suffix; Auxiliary Verbs)

To strengthen the students' grasp of event sequence, you might occasionally ask them to recall in reverse, the important events of a story they have just read, starting with the ending and working back, event by event, to the beginning.

To make such an assignment easier, you might use a framed paragraph such as the one below.

> At the end (conclusion) of (title), what
> happened was that ______________________________.
> Just before that, ____(what had happened)____.
> Earlier, ______(what had happened)______. Just
> previous to this, ____(what had happened)____.
> When the story opened, ____(what happened)____.

Especially in the lower grades, or with slower readers in the upper grades, do this activity very carefully. Do it first as a group composition, event by event. As you proceed, have the whole class agree that the order of events emerging in reverse is the correct one. Encourage the use of "when" words, as listed on wall charts or in children's notebooks.

Also, remind the children to use past-tense verb forms (with -ed, -t, or similar endings) or, if at all possible, a combination of the helping verb had plus been and main verb with an -ing ending (the past-imperfect tense), or had plus past-tense endings (the past-perfect tense), in relating each event except the opening one, as is shown below. This activity is a good occasion to reinforce the use of past tense, past-imperfect tense, or past progressive tense, and to encourage the students to use them flexibly within their compositions.

E.g. Instead of the Past Tense
they met
they walked
they played
use the Past-Imperfect Tense
they had been meeting
they had been walking
they had been playing
or the Past Perfect Tense
they had met
they had walked
they had played
or the Past-Progressive
they were meeting
they were walking
they were playing

Have the children use expansion, slotting, movability, and/or embedding to develop each sentence into a separate paragraph which provides descriptive details, particularly in answer to the question "Why?". Encourage them, too, to add additional sentences to some of these new paragraphs, in order to make their narration even more descriptive.

Have the completed paragraphs read aloud and discussed by the students.

ALL GRADES

EVENT SEQUENCE

(Also: Main Idea, Descriptive Details, Identify
Plot / Follow Plot)

In order to help the students to recognize and interpret the event sequence of a story, you might want to use the narrative outline or begin by asking them to respond to the following questions.

Who? (main character): ______________
Where? (setting): ______________
When? (time setting): ______________
What happened first? ______________
What happened next? ______________
What happened, etc.? ______________
What happened last? ______________

After responses have been elicited, have the students use this information to complete a framed paragraph like the one below.

The story, ___(title)___, takes place
____(where and when)____. The first
thing that happens in the story is ______
______________________________________.
Next, __________(what happens)__________.
After this, _____(what happens)_____.
Following this, ____(what happens)____.
Finally, _______(what Happens)_______.

Have the students read their completed frames orally. Encourage them to develop their compositions further by including more events, and through the use of expansion, slotting, movability, and/or embedding.

As the students become more familiar with the concept of event sequence, you may wish to use only the framed paragraph or the narrative outline. Use the suggested list of questions for slower or younger readers. The framed paragraph should be used for those students who have demonstrated little or no difficulty in responding to the outline or the questions.

INTERMEDIATE AND UPPER GRADES

EVENT SEQUENCE

(Also: Main Idea, Descriptive Details, Inference, Figurative Language: Sensory Imagery)

To help children place events in a logical sequence, make up a list of interesting items such as the following. Place them on the chalkboard.

The police arrived.
Shots were fired.
The desk clerk was asleep.
It was a damp, stormy night.
A door squeaked.
People screamed.
The killer ran down the hall.
The body fell to the floor.
Sirens screamed.
Lights flashed.
Two men sneaked into the hotel.
The stairs creaked.
Sounds were heard on the fire escape.
Two men disappeared into the darkness.

Have the children arrange the above statements in an order that makes sense to them. Then, utilize the students' sequencing of the events to compose a short group story.

Ask students if everything in the story makes sense according to when it happened. Ask if they could have arranged the events in any other way and still had them make sense.

SUGGESTED FOLLOW-UP

1. Expansion and Slotting

   After students have agreed on the sequence of events for the entire story, have them expand each sentence.

   E.g. The killers ran down the hall.
   The mean, cold-blooded, hard-looking killers ran quickly down the dark, narrow hallway.

2. Main Idea

   (a) What is the main idea of the story according to the way in which it is now written?

   (b) What else do you think is very important to the meaning of the story?

   (c) What title would you give this story?

3. Develop sensory imagery by asking students to slot for the action word in each sentence. Ask:

   Can anyone think of a word that would be more frightening or aid to us to form a better picture in our minds as to what actually took place?

   E.g. The body fell to the floor.
   tumbled
   slumped

4. To develop inference ask:

   (a) What can we tell about the condition of the hotel? Why?

   (b) What do we know about the killers at the end of the story? Why?

UPPER GRADES

EVENT SEQUENCE

(Also: Follow Plot/Interpret Plot, Main Idea, Supporting Details, Descriptive Details)

Have the children decide which event in a story was the turning-Point (or climax). Allow them to discuss their selections, and guide them toward selecting the actual turning-point. Have the students list this event at the top of their papers. Then have them draw a triangle omitting the base, and using their key event as the apex.

Event

____________4 5____________
____________3 6____________
____________2 7____________
____________1 8____________

Have the children list on the left side of the triangle those events leading up to or coming before the turning-point. On the right side of the triangle have the students list those events which occurred after the turning-point. They work from bottom to top, then from top to bottom.

Allow the students to discuss their responses. Then, have them use this information to complete a framed paragraph. Add expansion, slotting, movability and/or embedding to the framed paragraph.

ALL GRADES

STORY SETTING

(Also: Main Idea, Event Sequence, Cause-Effect, Character Analysis, Descriptive Details)

After the children have finished reading a story, have them go back over it for words that answer the question Where? Have the class pay special attention to the beginning of the story.

As they encounter such a word, ask them to change the word and then to discuss what other changes would have to occur in the story as a whole, as a result. For example, they must tell what would happen in the rest of the story if "city" were changed to "country," "school playground" to "backyard,' or "North Pole" to "Equator," etc.

If the assignment is in composition form, make sure that the children use expansion to answer the question"Why?" for their statements--along with slotting, movability, and/or embedding.

SUGGESTED FOLLOW-UP

To help reinforce the concept of setting, ask the children to write original individual stories during a language arts period. In these stories, encourage them to use expansion (along with the other techniques) to give much detail for the question"Where?".

Then have the children exchange papers and follow the same procedure as above: identifying the setting and explaining what would happen in the rest of the story if the setting were changed, and why.

ALL GRADES

DESCRIPTIVE DETAILS

(Also: Main Idea, Character Analysis, Place Setting, Time Setting, Inference)

1. As the children preview and read a story, or after they finish it, have them scan it for words and phrases answering the questions "What kind of?","Where?" and "When?". Have them look for words which give a picture of the characters, objects, and places. Place these words on the board with the appropriate labels.

E.g.

Billy	Car	Farm
tall, brown-eyed, freckles, wearing a red sweater and sneakers, eleven years, old, etc.	new Dodge, station wagon, has car radio, has loud horn, drives fast, carries a passenger, has power brakes, etc.	in the country, red barns, cows, haystacks, siloes, wheat fields, milking machines, etc.

If there are illustrations in the story, have the class use these either to supply additional details or to verify the detail words they have found by scanning. (Does Billy look tall in the picture?)

Place all elicited words on charts for use in children's language arts activities, especially "free" writing.

2. As an immediate follow-up, you might have each of the children write a paragraph or two, using the words on the board which describe a specific character, object, or place from the story. Ask the youngsters to add any other words they wish--such as words telling what the character does in the story, or why the object or place is interesting, likable (or not), or important to the story. Then have them use expansion, slotting, movability, and/or embedding on these compositions.

3. As another follow-up, once the children have grasped the concept of descriptive detail, they could write compositions in which they describe, in imaginative detail, characters or objects or places which are given little or no explicit description in the story itself: minor characters, for example. Have the children use the techniques in these compositions. Have the papers read aloud, and let the rest of the class decide whether the inferences drawn by the writer about what the person or place or object could be like are plausible and do not contradict anything that is said in the story.

4. As a reinforcement exercise, you might repeat steps 1 and 2 for a real-life person, place, or object, a sports or entertainment celebrity, the school itself, or some object in the classroom.

UPPER GRADES

DESCRIPTIVE DETAILS

(Also: Character Analysis, Main Idea)

After the children have learned to use a descriptive outline to plan their own compositions, have them go over a reading selection they have just finished and outline it.

They will re-read the selection, paragraph by paragraph, to note:

> (a) What questions the author is answering about his subject, (b) what answers he is giving to each question (the topic sentences in the main paragraphs), and (c) what descriptive details he is supplying (descriptive words throughout, and topic sentences in secondary paragraphs).

Outlining paragraphs about people may be especially useful for children who need help with character analysis. Looking for main paragraphs (those that cannot be taken out of the selection), and secondary paragraphs (those than can be taken out of a selection, because they merely augment the main paragraphs), can be useful for children who need work with main ideas. Looking for topic sentences in any paragrpah will also help students when working with main ideas.

You might then have the children turn their outlines into compositions again. These compositions will be paraphrased versions of the original reading. They can then be read aloud, if possible, and compared with the original selection for descriptive details. If slotting or expansion is used, the paraphrased versions may contain more descriptive details than the original selection. Praise the children for their efforts to "help" the writer of the original selection.

ALL GRADES

CHARACTER ANALYSIS

(Also: Descriptive Details, Make Inferences,
Comparison/Contrast)

As a preliminary or reinforcement activity when you are teaching young or slow readers the skill of character analysis, you might do the following:

Have each child think about some interesting person he knows very well; a friend, a neighbor, a relative, etc. Then let him write a composition in which he tells not only about the physical appearance of the person, but also about the kind of personality he or she has, and why that individual's personality makes him act in certain ways and not act in other ways.

In the same composition or later ones, have each youngster compare this individual's personality with that of some other individual, real or in a reading selection. Also, let him relate whether the individual's personality is something good or bad, admirable or otherwise, and why. A comparison/contrast outline may be useful in this task.

Expansion, slotting, movability, and/or embedding should be used in writing these compositions, especially expansion, stating "What kind of?" and "Why?".

ALL GRADES

CHARACTER ANALYSIS

(Also: Cause-Effect, Supporting Details, Descriptive Details, Mood)

After the students have read a story, fictional or real-life, have them complete a framed paragraph similar to the one below. Emphasize that the children are to give specific characteristics and examples which make a character likeable or not likeable.

Be sure the children realize that some of the blanks will contain the same characteristic or the name of the same character.

Encourage the children to develop their paragraphs further through the use of expansion, slotting, movability, and/or embedding and through additional sentences to help express their ideas in greater detail.

In ____(title)____, the character I like
best is ____(who)____ because ________
____________(why)____________.
He/She shows that he/she is very ____(what)____
when he/she ________(does what)________.
____________. ______(same character)______
also shows that he/she is very ____(what)____
when he/she ______(does what)______.
The character I like least is ____(who)____
because ________(why)________. He/
She seems to be very ____(what)____ and ____(what)____.
An example of this is when ____(who)____ ________
____________(does what)____________.

I don't like this because ______(why)______
____.

It makes me feel ______(how)______ because
______________(why)______________.

Have the completed paragraphs read aloud and discussed with references to what the original reading stated or implied.

SUGGESTED FOLLOW-UP

To help reinforce the skill of character analysis, have some of your better writers do individual stories containing a variety of characters, likeable and unlikeable, who perform a variety of activities. Encourage the use of the techniques on these stories, as above. Then have the tales distributed to the class for the students to revise according to the steps detailed in this prescription.

INTERMEDIATE AND UPPER GRADES

CHARACTER ANALYSIS

(Also: Making Judgements, Supporting Details,
Cause-Effect)

In order to help students develop an understanding of what is meant by the term "main character(s)," the following type of frame can be used. Upon completing the frame, students will understand that the "main character(s)" is essential to the entire plot of the story. In other words, the "main character(s)" cannot be taken out of the story without changing or affecting the plot in some significant way.

In most cases, the main character(s) appears throughout the story. The frame will help students to recognize this, as well as guide the students to ask themselves what each of the main characters does in each part of the story that makes him/her important.

E.g. A character who could not be taken out
of the story is ____(who)____. He is
important in the beginning of the story
because __________(why)__________.
In the middle of the story, he/she
__________(does what)__________,
which is important because ____(why)____
____________________.
At the end of the story, it is __(who)__
who __________(does what)__________,
which makes it possible for __(what to
happen)__.

Without ____(who)____, ____(what)____

____

would not be possible because ____(why)____

____.

Have the students apply additional expansion and slotting, as well as movability and/or embedding, to these paragraphs. Encourage them to include additional sentences, also, to develop their ideas about the main character(s).

Have the compositions read aloud, and let the rest of the class decide whether the writer's opinions correspond to what the original reading stated or implied.

INTERMEDIATE AND UPPER GRADES

CHARACTER ANALYSIS

(Also: Cause-Effect, Supporting Details, Descriptive Details, Comparison/Contrast)

After children have had experience analyzing various characters, you might want to have them compare and/or contrast characters from different stories. This can best be accomplished by having the students complete a frame similar to the one below. Prior to having the children complete the frame, it may be helpful to initiate a discussion. Select two characters who can easily be compared and, with the children's help, make lists of traits which are the same and different about the two characters and their actions. Have the children pay particular attention to the similarities. This information can then be used by the students to complete the frame.

Encourage the students to develop their compositions further through expansion, slotting, movability, and/or embedding, and additional sentences. In this way, greater use can be made of supporting and descriptive detail.

E.g. In the story ____(title)____,
____(who)____ reminds me of ____(whom)____
in the story ________(title)________.
In ________(title)________, when
____(who)____ ________(does what)________
and ________(does what)________
he/she acts very much like ____(who)____
in the story ________(title)________
when he/she ________(does what)________
____________________________________.

They both seem to be very ____(what)____,
____(what)____, and ____(what)____.
However, ____(who)____ is different
from ____(whom)____ in some ways. ____(who)____
is very ____(what)____, but ____(who)____
is very ____(what)____. If ____________
____(who)____ and ____(who)____ could
change places, I think that ____(who)____
would ____(do what)____ when ______
____(what)____, instead of ____(doing what)____.
I would prefer to be ____(who)____,
instead of ____(who)____, because ____(why)____
______________________.

Have the completed compositions read aloud and discussed with reference to what the original readings stated or implied.

SUGGESTED FOLLOW-UP

For reinforcement of the skill of character analysis, vary the above assignment so that (a) one of the characters is a well-known real-life person in the school, community, the sports or entertainment world, etc., or (b) both characters come from the real-life world.

INTERMEDIATE AND UPPER GRADES

CHARACTER ANALYSIS

(Also: Reality/Fantasy, Cause-Effect, Supporting Details)

The following prescription can be used to help students to recognize how realistically a character is portrayed.

1. Discuss with the students things which would make a character--any character--appear real. You may want to initiate a discussion based on the following questions:

   Do real people have weaknesses?
   Is a real person always in control of every situation?
   Do real people always show such emotions as fear, sadness, nervousness?
   Are real people ever perfect?

   Encourage the students to give examples from their own life experiences in order to support their answers.

2. Ask students to select a character from the story they have just read and complete a framed paragraph like the one on the next page. Encourage the students to develop their writings further through additional sentences to explain their ideas in more detail even at the risk of some redundancy, which could be eliminated by sentence reduction.

Then have the papers read aloud and discussed with reference to what the original reading stated or implied.

In ______(title)______, the main character
is ______(who)______. He/She seems
real to me because ____________________
__________________(why)__________________
The part of the story in which ________
_________________(who)_________________
_________________(does what)_________________
shows that he/she is just like any normal
person. He/She deals with the situation by
__________________(how)__________________
just as anyone would in real life.
He/She also seems real because of the
feelings or attitudes he/she possesses. For
example, when ______(what happens)______
________________, ______(who)______.
_______________(feels how)_______________
______________________________, because
__________________(why)__________________
____.

INTERMEDIATE AND UPPER GRADES

CHARACTER ANALYSIS

(Also: Cause-Effect, Reality/Fantasy, Supporting
Details, Author's Purpose, Figurative Language)

Many times an author will give a character exaggerated powers or traits in order to deliver a message to the reader. It is important that these qualities be examined in terms of their actual feasibility, so that the student can recognize the author's technique, as well as identify specifically those things which cause the character to be viewed, not as a real person, but rather as a symbol.

The following framed paragraph can help students analyze characters in terms of their unreal or fantastic attributes.

After students have completed the frame, ask them to develop their compositions further through the use of expansion, slotting, movability and/or embedding. Encourage them to include additional sentences to help explain the ideas.

Then have the papers read aloud, and let the rest of the class discuss them with reference to what the original reading stated or implied.

E.g. In the story, ________(title)________,
________(who)________ seems very unreal
because ____________(why)____________
__________________________. Some of the
things he/she is able to do that people
normally could not do are ______(what)______

________________, ____________________

__________(what)__________ and _____(what)_______

______________________.

Also, no one could really be as

__________________ as ______________,

because ______________________________.

I think the author invented this imaginary character to point out that real people should try to be more/less ________

_______________(how or what)_______________

and ___________(how or what)______________

___________________.

INTERMEDIATE AND UPPER GRADES

CHARACTER ANALYSIS

(Also: Supporting Details, Descriptive Details,
Cause-Effect, Comparison/Contrast)

Many times, characters (fictional or real-life) change in attitude or personality during the course of a story. In order to help students recognize such a change and interpret it as it occurs within a story, the following frame can be used. It is important that the frame be read orally by the students prior to its being completed. The teacher should ask the students what question is to be answered in each blank. Also, for continuity, the students should be made to understand that they are analyzing one character. Therefore, each blank which answers the question Who? will contain the name of the same character.

Encourage students to develop the completed frames further through the use of expansion, slotting, movability, and/or embedding, and additional sentences, in order to elicit greater supporting and descriptive detail.

E.g. I like _____(who)_____ more/less at the
end of the story than at the beginning of the
story, because __________(why)__________
____________________. At the beginning of the
story, ______(who)______ is very ___(what)___.
This is shown by the way he/she ____________
________________(does what)_______________
and ____________(does what)_______________
____________________.

At the end of the story, he/she is more/less
______(what)______ and _____(what)_____.

This is demonstrated when he/she ____________
____________ (does what) ____________.
I think the thing that contributes most
to this change is ________ (what) ________,
because ____________________________.

Have the completed paragraphs read aloud and discussed with references to what the original reading stated or implied.

SUGGESTED FOLLOW-UP

To help reinforce the skill of character analysis, have the children write original individual compositions based on a person they know well (in the school, community, sports, the entertainment world, etc.) who changes in his attitudes, interests, personality, or the like in the course of the story. Encourage the use of the techniques, as above.

CHARACTER ANALYSIS

(Also: Descriptive Details, Skimming, Author's Purpose)

After the children have read a story, ask them to tell you the names of the characters in the story. Make a list of the characters on the board.

Ask the students to copy the names of the characters and instruct them to reread or skim the story and copy, next to the name of each character, any information that tells what type of person he/she appears to be, proceeding from the beginning to the end of the story. After the students have completed this exercise, go over it orally with the entire group. Ask the students to compare the way each character appears at the beginning of the story with the way he or she appears at the end of the story. Ask for the information you would use to show this difference. Many times, a character will remain the same throughout the story. In this case, the students can conclude this by pointing out that all of the information they have noted about a particular character(s) lends itself to displaying the same characteristic or quality.

You may want to have the students utilize this information in a discussion in which they answer the following questions:

> Do you think it was the author's purpose to have any character or characters change in the story?

How did the author use the other characters to bring about this change?

Which character or characters did you like best? Why?

Which character or characters didn't you like? Why?

Do any of these characters remind you of characters from other stories? How?

Let them answer one or more of these questions orally or through a brief composition, using expansion, slotting, movability, and/or embedding. Have the compositions read aloud and discussed with reference to the original readings.

INTERMEDIATE AND UPPER GRADES

CHARACTER ANALYSIS

(Also: Descriptive Details, Supporting Details,
Mood, Cause-Effect)

To help students identify with characters about whom they have read, let them choose a character who displays a feeling, mood, or emotion that they can recall having experienced at some time. Encourage the students, through completion of a frame like the one below, to compare his/her feelings and experiences to those of the character. Direct the students to supply specific supporting and descriptive details, not only from the reading, but also from personal experience.

In the story, ______(title)______, I
could understand why ______(who)______
felt ______(how)______ when ______________
______________(what happened)______________.
I felt the same way once when ____________
______________(what happened)______________
in order to ______________(what)______________.
In the story, ______(who)______ had to
______________(do what)______________
so that ______________(why)______________.

After the students have completed the frame, have their papers read aloud and discussed with reference to the original reading. Then encourage them to develop their writings further through the use of expansion, slotting, movability, and/or embedding.

UPPER GRADES

CHARACTER ANALYSIS

(Also: Making Judgments, Supporting Details,
Descriptive Details)

The following framed paragraph can be used to help students relate to characters about whom they have read and requires the students to change a character in some way. In order for the students to do this, they must first evaluate the character in terms of those qualities that they like or dislike. In changing the character, the students are really being asked to strengthen those qualities they admire, while at the same time deleting those qualities which they feel make the character less admirable.

The students must also view the character in terms of his/her relationship to other characters and situations in the story. In fact, the frame requires the students to make changes in the character that would enable the character to react better or differently in various situations.

E.g. If I could change one character in
the story ________(title)______________,
it would be _____(who)_______.
I wouldn't allow him/her to seem
so ________________ when (he/she does
____what)_____. Instead, I would make him/
her more/less ____________________________
______(what)__________, so that __________
____(why)_________.
Also, during the part of the story

when ________(what happens)________,
I would rather have him/her __(act how)____
________________________, so that ___(why)____.

Encourage the class to use additional expansion and slotting, as well as movability and/or embedding, on the compositions. Encourage them, too, to supply additional sentences to one or more of these paragraphs (even at the risk of some redundancy, which might then be removed by sentence reduction), in order to develop their ideas further. Have the completed papers read aloud and discussed in relation to what the original reading stated or implied.

SUGGESTED FOLLOW-UP

To help reinforce the concept of character analysis, ask the children to write individual "free" compositions about a person they know well in the school, neighborhood, world of sports, or politics. Then distribute these compositions among the rest of the class. Have each child read carefully the composition he has received and then react to it by means of the framed paragraph. You can then begin a discussion in which the opinions expressed in the read-aloud frames can be matched against the contents of the read-aloud individual compositions.

UPPER GRADES

CHARACTER ANALYSIS

(Also: Descriptive Details, Supporting Details, Cause-Effect, Event Sequence, Mood)

In analyzing the main characters of a story, it may not always be possible to do so in a single statement about each of them. Often, it may be necessary to follow the characters as the story unfolds, noting changes in their personalities and behaviors. The following is a frame which will aid in achieving this end. Guide the students in filling it out the first time it is used. In this way, the students will not become confused as to which characters they are being asked to comment upon at any given point.

It might prove helpful to prepare a chart like the one below on the board prior to completing the frame:

	Character(s)	What kind of mood, feeling or emotion?	Actions
beginning			
middle			
end			

Discuss the filled-in chart with the students in terms of the characters and their respective moods, actions, and behavioral patterns. Then have them use this information to complete the frame.

In the story ________(title)__________
the main characters are ____(who#1)______,
______(who#2)________, and ___(who#3)_____.
In the beginning of the story, ____(who#1)____
seems very _____(what)__________. He/She
shows this by ________(doing what)________
____.
_________(who#2)_________ seems to be
very _______(what)________ or ___(what)_____
because he/she ____________________________
____.
_________(who#3)______________ is very
________(what)___________. He/She shows
this by ___________(doing what)___________
____.
In the middle of the story, ___(who#1)____
______________(does what)_________________,
which shows he/she is very ____(what)______
_______(who#2)_________ shows he/she is
_______(what)__________ by ___(doing what)___.
When ___(what happens)_____, ____(who#3)_______
shows he/she is very _______(what)_________ by
_______(doing what)___________.
At the end of the story ______(who#1)______
is more/less __________(what)______________.
This is demonstrated when he/she ___(does what)___.
________(who#2)____________ is very ___(what)___.

We can see this by the way he/she ____(does what)____

____

____

______________________, which shows he/she has

become quite ____________(what)____________

____.

After students have filled in the frame, ask them to develop their compositions further through the use of expansion, slotting, movability, and/or embedding. Have the completed compositions read aloud and discussed with reference to what the original reading states or implies.

PRIMARY GRADES

CAUSE-EFFECT

(Also: Event Sequence, Descriptive Detail,
Structural Analysis: Contractions, Plurals)

The following prescription can be used to develop and/or strengthen children's understanding of cause-effect relationships. It should be made clear to the children that the effect is the result of something happening or of an existing condition. The cause is the reason why the effect or result occurs.

Give students brief descriptions of events or conditions in one or two sentences. Then give them a starter sentence stating the result or effect of that condition or event, which requires them to complete the sentence by filling in the cause.

1. A man is on the roof of a one-story house. There is a wolf below him.
   The man won't come down because _______.
2. At a circus, a sign reads that it costs $1.00 in order to go into one of the side shows. A girl has fifty cents.
   The girl didn't go in because _________.
3. A boy wants to go roller-skating in the streets in the wintertime.
   He didn't go roller skating because_______.

Have the children create situations or stories in which a cause-effect relationship is established. Encourage the students to slot for the word "because." Event sequence should be stressed. Encourage the children to develop their sentences and stories further through the use of expansion, slotting, movability, and/or embedding.

PRIMARY GRADES

CAUSE AND EFFECT

(Also: Event Sequence, Inference)

To provide students with practice in seeing the relationship between cause and effect and in making inferences, give them a short story from which some of the information has been omitted. After they have read the story, have them complete a framed paragraph in which they supply the missing information.

Mr. Mark was a friendly, little, old man. All the children in the neighborhood liked to visit him because he always read funny stories to them. There was only one thing wrong with Mr. Mark; he was always misplacing his glasses. Whenever the children visited Mr. Mark, they would have to play a game called "Find Mr. Mark's Glasses." One day, they found them under his pillow; another time, they were in the refrigerator; and still another time, they were in the clothes closet. The children thought poor Mr. Mark needed help in order to keep his glasses with him, so they made him a leather holder to hang around his neck. Now Mr. Mark doesn't lose his glasses--at least, not as often.

E.g. I think Mr. Mark misplaced his glasses so often because ___________. He might have left them under the pillow because ___________________, or in the refrigerator because ______________. He probably left them in the closet when he ________. The leather holder that the children made Mr. Mark helped him to __________________ because _____________. I would/would not like to know Mr. Mark because ___________.

Encourage students to think carefully about their answers.

ALL GRADES

CAUSE-EFFECT

(Also: Event Sequence, Main Idea, Structural Analysis: Tenses, Pronouns)

Select a series of events from a story the children have read or construct a series which can be linked together. Place the events on the board for the children to decide their chronological order. Each event should be presented as having caused the one which follows it.

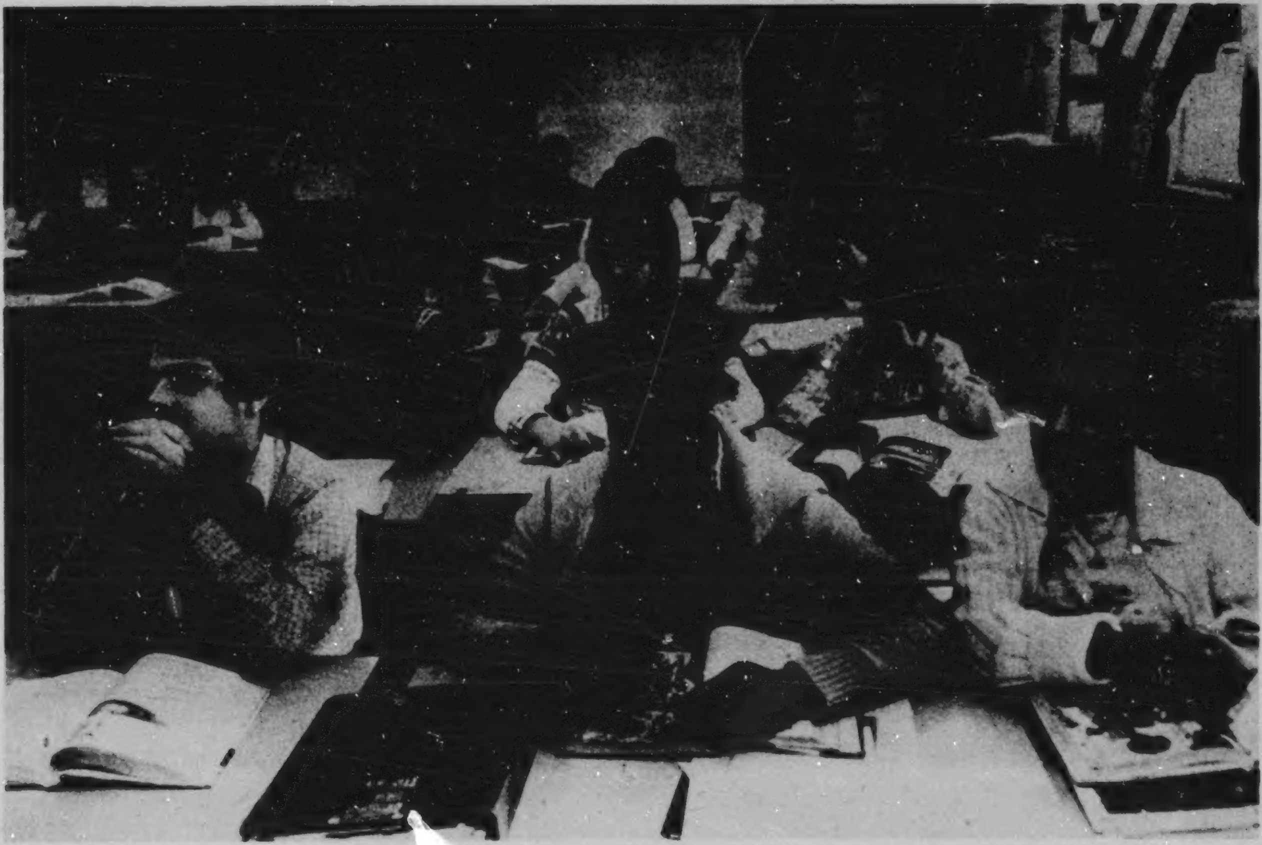
E.g. Joe awoke late.
He rushed to get to work on time.
Joe had an accident.
He was late for work.
His boss scolded him for being tardy.
Joe lost his temper and shouted at him.
Joe was fired.

After the children have ordered the events, ask them to write a composition beginning with the last event. Each succeeding event takes place because of the one preceding it. Encourage the class to use embedding and to refer to "why helpers". You may need to do one or two sentences with the children to be sure that they understand the assignment completely.

This could be the example of the completed assignment:

Joe was fired because he lost his temper and shouted at his boss. His rude behavior was caused by a scolding. Joe's boss reprimanded him for being tardy. He crashed his car because he was speeding to work. It was necessary for Joe to rush, since he had overslept.

Have the students read their papers orally. Discuss when each event is considered an effect and when it is considered a cause.



ALL GRADES

CAUSE-EFFECT

(Also: Main Ideas, Event Sequence)

The following activity may be employed as a game for reinforcing or introducing the idea of cause-and-effect to young or slower readers.

Elicit from the students an original story, paragraph by paragraph. Each paragraph should begin as follows: "Because ____________, (something happened)." Then the rest of the paragraph should continue the story, introducing characters, and events, in the normal way.

E.g. Because it was raining, John took an umbrella with him when he left for school. He was almost in front of the building when his umbrella blew inside out. By the time he got to his classroom, John was very wet.

The next paragraph should begin in the same way as the preceding one, except that the answer to "Because ________ ____________" should now refer to some person or event in the *last line* or so of the preceding paragraph. In this way, each paragraph will follow logically, as well as chronologically, from the earlier ones.

E.g. Because John was wet, he felt uncomfortable all morning, and also began to sneeze. By the time the lunch bell rang, John had a headache, and felt as though he had caught a cold.

The story should continue for as long as the class finds it interesting. (Or it can be an "endless" story, carried forward every few days or so, as an ongoing game.)

Expansion, slotting, movability, and/or embedding might also be carried out on each paragraph, to the extent of the students' ability and attention spans. Remember this is a game activity.

SUGGESTED FOLLOW-UP

1. As advanced activities, or simply to inject variety into the game, these steps might be carried out when the students have become proficient at the game:

   A. Occasionaly, the answer to "Because ________" can come, not from the immediately preceding line, but from some previous part of the story, developing a point made earlier.

   B. In place of "Because ________," use a "Why?" expression such as "In order to ________" or "So that ________" or "On account of ________."

   C. Encourage the better readers to go back and eliminate the "Why?" expressions from the openers of some of the paragraphs, when the students themselves agree that the expression is not really necessary and the reader does not need it. Or, at the very least, urge the students to keep it if they like, but to use movability in order to place it in some other part of the opening sentence or even in some other sentence in the paragraph.

2. In all of the above activities, it is important that the students recognize that the event described after the "Why" word is the cause and that events depicted in other parts of the sentence, or in other sentences, are the results or effects produced.

INTERMEDIATE AND UPPER GRADES

CAUSE-EFFECT

(Also: Main Idea, Supporting Details, Mood, Story Setting)

Distribute a dittoed paragraph about a subject that is somewhat controversial or interesting. Discuss the article with the class. Construct a framed paragraph which emphasizes cause-effect relationships. The children may use responses of more than one word in the slots.

E.g. The debate took place on ___(when)___, ___(where or when)___ at ___(where or when)___ and involved ___(whom)___. The debate was caused by ___(whom or what)___. I think that ___(what)___ was the main reason why the citizens agreed to ___(do what)___ to prevent ___(what from happening)___.

The framed paragraph could be used as a starter paragraph for a composition: topics such as brotherhood, war, inflation, and pollution. Have the children apply expansion, slotting, movability, and/or embedding to their compositions.

ALL GRADES

IDENTIFY PLOT / FOLLOW PLOT

(Also: Predicting Outcomes, Main Idea, Event Sequence, Character Analysis, Time and Place Settings, Supporting Details, Descriptive Details, Comparison/Contrast)

When the children are about to begin reading a story in their readers, preview it with them carefully. Place on the chalkboard their predictions as to the time and place settings, the major characters or kinds of characters, the kinds of events which it will describe, and why they have made these predictions. Accept all reasonable suggestions.

Then begin on the chalkboard (and also, perhaps, in the children's notebooks) a narrative outline. As the reading continues, stop temporarily after each major event and have the students, working as a group or individually, fill in the answers to What happened first? . . . . next? . . . . next? . . . ., etc. Make sure that, through use of the expansion questions, they also fill in the detail column of the outline. Before they continue with the reading, preview the next section of the story, again listing the predictions on the board. Then continue with the reading and writing until the story is finished. As the students near the conclusion of the story, their predictions of what is to happen next, with their reasons supporting these predictions, will become more accurate. Build up their confidence by praising them generously for increasing success at foretelling the remaining sections of the story.

When the story is completed, you might start a discussion in which the children decide whether they liked the way the story or some character in it actually developed, compared with the way they had thought the development would be. This discussion might then be allowed to develop into a written composition, through the use of a comparison-contrast outline.

ALL GRADES

IDENTIFY PLOT / FOLLOW PLOT

(Also: Main Idea, Event Sequence, Character Analysis,
Time and Place Settings, Supporting Details,
Descriptive Details)

To help children to identify and follow the plot of a story, you might have the whole class construct the first few paragraphs of an original story. The story could be about something happening in the neighborhood or school, or it could be more imaginative: a science-fiction or horror story, for instance. Make sure the story is developed through expansion so that the main characters and the time and place settings are identified. Use slotting, movability, and/or embedding.

Then ask each student to develop the story through an individual composition--several more paragraphs that begin exactly where the opening ended, with its characters, settings, and events, carrying the story to an interesting conclusion. Stress the fact that each individual story must be a continuation of the opening, but that each student may then do exactly as he/she wishes in terms of adding new characters, events, and settings. Encourage each student to use expansion to supply details, along with the other techniques.

Have the completed stories read aloud. Let the class listen carefully to each story, summarizing the whole plot orally, and decide whether it is indeed a continuation of the opening portion that was on the chalkboard. Let them especially note any changes or additions to the original characters, setting, and events.

NOTE:

For younger or slower readers, you may need to place a much larger opening on the chalkboard--the first two-thirds or so. Make sure that the children refer constantly to what is on the board as they write their continuations. This prescription, for such writers, may also serve as a good way of bridging the gap between group story-writing and individual story-writing. The portion on the chalkboard, constructed by the whole group, can then act as a writing "starter" for individual stories.

For more mature or capable readers, the portion on the board might be no more than a quarter or a third of the whole story.

In any event, for readers of all degrees of capability, this prescription should be repeated frequently, with different story topics each time, the portion on the chalkboard gradually becoming progressively shorter.

INTERMEDIATE AND UPPER GRADES

IDENTIFY PLOT/FOLLOW PLOT

(Also: Event Sequence, Main Idea)

Before the children read a story, preview it to determine the major events. Decide for yourself which events are the most important. Select words which denote characters, settings, and actions that pertain to each event. When the children reach the point where they have read the story, place the words pertaining to each event on the board. Don't tell the children that the words were selected or grouped in any particular way.

Direct the children to employ sentence synthesis on each group of words, and to relate their sentences to the story they have just finished reading. After the children have applied sentence synthesis, they should apply expansion and slotting to each sentence (adding additional sentences if they wish) and organize their sentences so that they relate the events of the story in a logical sequence.

Have the students read their papers, and discuss the compositions in terms of the events in the story, the order in which they appeared in the story, and the way the children perceived them to relate to one another (the way they organized their compositions).

Allow the children to refer to the reading selection during this discussion. Attempt to elicit from them reasons why the author developed the plot the way he/she did and whether he might have developed it in some other way, such as by flashbacks or by altering some of the events.

INTERMEDIATE AND UPPER GRADES

IDENTIFY PLOT / FOLLOW PLOT

(Also: Event Sequence)

1. When the children have finished reading a story, ask them to tell you the major events that occurred, beginning with what happened first and ending with the last major event of the story. List the events on the board and number them. Discuss these events with the group in order to make sure that no major event has been omitted, or that nothing has been included that shouldn't have been. Ask the children to decide which event was the most important. Once a consensus has been reached, help the students to recognize that the other events can be perceived as either leading up to or eminating from that event which they have perceived as the most important one.

2. Have the students use each event as a starter sentence. These starter sentences should be enriched through expansion and slotting. Additional sentences should then be written between starter sentences to show how one event is linked to the next. This causes the children to focus their attention on following the plot of the story.

(Sentence 1) ____________________
____________________ (Additional sentences linking
____________________ event 1 to event 2)

(Sentence 2) ____________________
____________________ (Additional sentences linking
____________________ event 2 to event 3)

(Sentence 3) ____________________
____________________ (Additional sentences linking
____________________ event 3 to event 4)

(Sentence 4) ____________________
____________________ (Additional sentences linking
____________________ event 4 to event 5)

(Sentence 5) ____________________
____________________ (Additional sentences)
____

ALL GRADES

COMPARISON/CONTRAST

(Also: Classification, Descriptive Details)

Supply the students with an array of items which can be classified in several different ways. If the chalkboard is employed, you may wish to use colored chalk to increase the number of ways in which children might group the items. For example, the items described below could be presented to the class. The children would then be given the assignment of grouping the items. Criteria for classification would include size, shape, straight lines, curved lines and color.

1. square (small)
2. square (small)
3. diamond (small)
4. circle (large)
5. circle (small)
6. diamond (large)
7. triangle (large)
8. oval (small)
9. oval (small)
10. oval (large)
11. square (large)
12. diamond (large)
13. triangle (small)
14. rectangle (small)
15. rectangle (large
16. rectangle (large)

Have the children classify these items by deciding which ones they would group together, and why.

E.g. A child might decide to include items #1, #4, #13 in the same group because the teacher chose to color them all red; he/she might decide to group #1, #2, and #11 together because they are all squares; or he/she might decide to group #7 and #13 together because they are both triangles, etc.

Tell the students that there are several ways of classifying the items and that there is no right or wrong way, as long as they can explain why the objects were grouped together. Have the students tell which objects they classified in what way, and allow them time to discuss the various possibilities. You may wish to use a framed paragraph like the one below:

> I grouped items ____(which ones)____ together because ______(why)______. Items ______(which ones)______ should be grouped together because ______________ ______(why)______. Also, items ______(which ones)______ go together because ______(why)________________.

To help the students to compare and contrast more effectively, you could use a framed paragraph like the one below:

> I decided to put items ________________ together. Even though they have different ______________________, they are all ________ ________________. Items __________________ were grouped together because _______________ ____________________________, even though they have different ________________________.

When the children have grasped the concept of classifying objects, you can ask them to classify words. These words could be classified according to vowel sounds, phonograms, blends, etc.

E.g. pan, pin, ten, tin, tan, man, men

m	t	p
man	tan	pan
men	ten	pen
	tin	pin

an	en	un
man	men	bun
pan	pen	fun
tan	ten	gun

reach, break, meant, peach, steak,
great, head, bean, instead

ea = ē	ea = ĕ	ea = ā
reach	meant	steak
peach	head	great
bean	instead	break

As children gain competence in classifying objects and words as well as in developing rationales for their classification schemes, you can begin to have them classify characters from a reading or from several readings. For example, you could ask the children to classify characters according to whether they are leaders or followers, considerate or inconsiderate, outgoing or shy. A framed paragraph could be used in which the students classify the characters and cite details from the story (stories) to support their classification(s).

ALL GRADES

COMPARISON/CONTRAST

(Also: Forming Analogies, Main Idea, Event Sequence, Character Analysis, Descriptive Detail, Place Setting)

To familiarize your children with the concept of analogies, begin by discussing and reviewing a story the class has just read. Elicit the main characters, and let the children answer some important expansion questions about each character: "What is the character doing in the beginning (middle, end) of the story?" or "Where is the character in the beginning, etc.?" or "What kind of person (object) is the character in the beginning, etc.?" Place the answers on the chalkboard alongside the name of the character. By asking further questions, help the class to make each answer as specific as possible: "What was Johnny eating when he had lunch?" or "In what kind of house do we see the Jones family living at the end of the story?"

Now, wherever possible, have the class substitute as a slotting-for-fun activity, the names of other kinds of characters, human or animal, who do not appear in the story for the characters in the story. Let the children decide what the resulting differences in the answers would be. Underline the key words showing the differences.

E.g. Johnny	Eating a hamburger for lunch
A horse	Munching a bale of hay
Johnny's father	driving a new car to his office

A fireman	driving a fire engine to the firehouse
A policeman	driving a police car to the pclice station
Mother	in the kitchen
A cow	in a barn
A hen	in a chicken coop

When the children begin to understand what an analogy involves--the partial similarity and the partial difference --you might reinforce the concept by brief framed paragraphs like these for the same or other stories, with minimal use of the techniques.

1. The St. Bernard of (story) is a kind of dog. If it had been a Siamese, it would have been a kind of _____.
2. Since Bobby is five years old, he is in Kindergarten. If he were fifteen, he might be attending ____________.
3. (Character) sees the sun in the sky. If it had taken place in the evening instead, he (she) would have seen the _____________.
4. The colt in (story) grows into a horse. If it had been a lamb, it would have grown into a ______________.

INTERMEDIATE AND UPPER GRADES

COMPARISON/CONTRAST

(Also: Forming Generalizations, Main Idea, Supporting Details)

When the children have read a selection in which a number of characters, objects, events, or settings are similar in some obvious respect, have them work individually with a framed paragraph constructed as follows:

> In (story), many of the (characters, objects, events, or settings) are similar to (like) each other because they are all ___(1)___. For instance, ________________. Another example is (shown when) __________________________. Still another example is (shown when) ________________________.

Ask the children to fill in slot #1 with as few words as possible (only one word, preferably) and to slot for possible synonyms for the word. The slots in the supporting sentences should be filled in with as many details as the students wish, including additional whole sentences, which in turn can become additional paragraphs.

Encourage the class to use expansion (particularly for "Why?" and "What kind of ?"), slotting, movability and/or embedding on the supporting sentences.

Have the papers read aloud and discussed. Ask your students to decide which one sentence in the composition gives the essential message of the entire composition. Help them to realize that the topic sentence is what we call a "generalization," because it shows a relationship among all of the characters, objects, events, etc., referred to in the supporting sentences. Explain that the examples, the "specific details," help to add up to the generalization.

You might point out, also, that words like _many_, _all_, _several_, _most_, and _the majority of_ serve as clues which will identify other generalizations in their future readings. Encourage them to use such words in their future "free" writing or content-area-related writings, in order to form their own generalizations. But remind them that these generalizations should be supported by specific examples, like the ones in the above framed paragraph, to clarify the general statements for the reader. You might wish to place such clue-words on a chart or in students' notebooks.

INTERMEDIATE AND UPPER GRADES

COMPARISON/CONTRAST

(Also: Forming Analogies, Character Analysis, Supporting and Descriptive Detail)

To help children to understand what is meant by an analogy, you might have them write group (and later individual) compositions based on framed paragraphs like the one below. Be sure to explain beforehand what kinds of items are to go into each slot which identifies the items to be compared.

______________________________ is like
(A specific character in a reading or a person in the child's experience)
a ________________________ because
(an animal, an inanimate object such as a tree, a building, a piece of machinery, or a place)
________________________ is very _______,
(the character or person)
________________________, and _________.
When __________________ __________________,
(the character or person) (does or did something)
it reminds me of how (or when) __________________
(the inanimate object or animal
_______________________. Of course, _____________
(does something) (the character or person)
is not exactly like ______________________________
(the inanimate object or animal
because ___________________________.

Encourage the children, once they have learned to apply this prescription, sentence by sentence, to use each of the filled-in sentences as a starter (topic sentence) for additional sentences, so that the whole composition runs to several paragraphs. Have the children use expansion, slotting, movability, and/or embedding on whatever they write.

Read papers aloud, and have the class decide whether the analogies between the character or person and the inanimate object seem valid.

Repeat this prescription frequently, with different characters or persons to be compared, until the children grasp the concept of analogy.

INTERMEDIATE AND UPPER GRADES

TIME SPAN

(Also: Event Sequence, Descriptive Details,
Story Setting)

In order to help the students to recognize whether the time span from the beginning to the end of a story is short, long, or very long, you may want to initiate a discussion or writing activity that deals with the following questions:

1. What are the things they see in different parts of the story--such as the clothes people wear, the way they travel, the houses they live in, the schools they go to, etc.?
2. What are the things people do in different parts of the story--in the country or the city, in wars, in earning a living, in politics, etc.?
3. What are the things people say to each other in different parts of the story--about what is happening around them or in other places, etc.?
4. What are the changes that take place, in any of these things, in the story?
5. What do the answers to any or all of the above questions suggest about when the different parts of the story (beginning, middle, end) occur, and how long a time span there is between these parts?

If the children are to answer these questions in a writing activity, make sure that they use expansion, slotting, movability, and/or embedding. Have the papers read aloud and discussed in relation to the reading.

Encourage the children to build answers to these questions into their own "free" or reading-related writing assignments. Then have other children read these compositions and decide whether the time spans they find in them correspond to what the authors intended.

INTERMEDIATE AND UPPER GRADES

MOOD

(Also: Point of View, Supporting Details, Comparison/ Contrast)

Students should be made aware that people often tend to look for or notice more vividly those objects in their environment which support the way they feel at a particular time. That is, a happy person would notice cheerful or attractive things and tend to be optimistic. A sad person noticing those things which were ugly or depressing, would tend to adopt a gloomy outlook.

As the children read, they should be guided to recognize the way characters feel; their moods, dispositions, and temperaments. Help the students to notice the things to which the characters react in their environment, as well as the way(s) in which they react. Help the children to decide whether the things reacted to by each of the characters support his/her mood or disposition.

Framed paragraphs such as the following can be used to help students develop this concept.

In the story, ___(title)___, ___(the character's)___ mood can best be described as ___(what)___. This can be seen in the way he reacts to other people, and the things he notices around him. For instance, he ___________(does what)___________. Some of the things he/she pays the most attention to are ___(what)___, ___(what)___, and ___(what)___.

Encourage the students to employ expansion, slotting, movability and/or embedding.

You may also wish to have the students complete a framed paragraph in which they attribute a different mood to a character, describing the things he/she would have noticed or what his/her actions might have been like had this mood exhibited itself in the story. Again, encourage the students to use the techniques in completing the frame.

If (who) had felt (how), instead
of (how), he/she would have paid greater
attention to (what), (what), and
(what). He/She would probably have
(done what), instead of (doing what).

MOOD

(Also: Point of View, Supporting Details, Contrast and Comparison)

To prepare your students for (or to reinforce) the concept of mood, ask them to write individual compositions. They should be presented to two successive assignments: one in which they each imagine themselves to be a happy person; the other in which they are a sad person viewing the same everyday scene: the school, the neighborhood, the downtown section of the city, etc.

Before they begin the compositions, remind them that people tend to look for objects in their environment which will support the way they feel. That is, happy people will notice cheerful or attractive things and be less likely to notice ugly or depressing things; and vice versa.

The compositions can be either a story or a description; and the narrative or descriptive outline would be helpful, if the students have mastered its use, in planning the paper.

Have the students use expansion and slotting to include details and descriptive words that will express the writer's feelings about what he sees, hears, smells, etc., together with movability and embedding. If the students can be helped to use figurative language, it would be especially appropriate in these assignments.

When the papers are read aloud, cue the class to notice the contrasts in the details which produce contrasting over-all moods in the writing, as reflections of each author's contrasting feelings about his subject. Ask them, also, to notice which details have been omitted from one paper and included in the other, or included in both papers but described differently, and to decide why.

INTERMEDIATE AND UPPER GRADES

MOOD

(Also: Main Idea, Event Sequence, Cause-Effect, Descriptive Details, Character Analysis, Comparison/Contrast, Build Sight Vocabulary, Sensory Imagery)

To reinforce children's grasp of the concept of mood, have them do the following as a "free writing" activity.

1. Give the class a stimulus-word or a starter sentence (e.g., "boy" or "It was early in the day.") At the same time, give the children a mood word (e.g., sad, lonely, joyous, exalted). Have the children then construct a group story in which each sentence (through expansion for "What kind of?" "How?" and "Why?" words) conveys the mood you have selected. Have the children also use slotting, movability, and/or embedding.

   E.g. The sad, miserable, lonely boy sat pitifully on the old, worn-out, park bench, looking up hopelessly at the darkened sky. He felt gloomy and depressed because all his friends had moved away from the neighborhood. Slowly he rose from the shabby bench and trudged wearily down the empty street towards his home, where nobody would be waiting to cheer him up. etc.

2. Repeat the above procedure with group stories depicting a variety of moods for the same topics, or vice versa:

   E.g. a happy boy instead of a sad boy; a sad policeman instead of a sad boy.

3. When the children have mastered this prescription in a group context, ask them to do the same

thing with individual compositions. Let each child work out his own story and mood words from the same starters. Then have some of the compositions read aloud so that the children can see how the same mood is felt in each story despite the differences that have developed in specific vocabulary and plots. Give them practice with a variety of moods and starters, as in step #2.

4. When the children have gained proficiency at steps #2 and #3, give each child individual mood words and topics. Let the children then write individual compositions as in step #3. This time, when the compositions are read aloud, ask the rest of the children to try to determine, from vocabulary and plot, what the original mood word was for each composition.

INTERMEDIATE AND UPPER GRADES

MOOD

(Also: Inference, Build Sight Vocabulary, Character Analysis, Descriptive Details)

After the children have finished reading a story that exhibits a definite mood (fear, joy, wonder, surprise, sadness, etc.) have them write a composition from the following framed paragraph:

E.g. As I read (title of story), I felt very ______________ because _____________. This feeling was strongest in the part of the story when _______________, because ____________________. It was almost as strong when ____.

My feeling (or mood) would have been changed to ____________ if the story had been altered so that ____________________ _____________, instead of ______________.

As I remember (or glance back over) the story, some descriptive words that the author used to help me feel the way I did were: _____, __________, ____________, ______________, etc.

My feeling (or mood) might have been different if these words had each been changed to: __________, ___________, ______________, ______________, _________, etc.

Have the children use expansion and/or slotting on these compositions (along with movability and/or embedding) to bring in descriptive detail which will help them to crystallize their feelings as they write or rewrite. Encourage them to include additional sentences to help explain their ideas. Then have the children read their compositions aloud and compare their feelings (moods) and the reasons for them.

SUGGESTED FOLLOW-UP

To help reinforce the concept of mood, ask the children to choose an item from a list of moods and write individual compositions expressing the mood which was selected. Let them use the techniques--especially expansion and slotting. Then have the class exchange papers and identify the mood by applying the framed paragraphs on the preceding page.

ALL GRADES

INFERENCE

(Also: Cause-Effect, Descriptive Details, Event Sequence, Main Idea, Comparison/Contrast)

After the children have composed a narrative experience with you (such as a visit to the park) through the use of expansion, slotting, movability, and/or embedding, and the main events are clearly depicted in the correct sequence, ask them to develop an additional paragraph in which they evaluate the total experience they have just related.

To guide the students in this activity, you may want to frame the beginning of several paragraphs, which could be used individually or combined.

E.g. If we were to visit the same park on (at) (have students select a different time of the day, or a different season), it would probably look ________(how)________. We would be able to see ____(what)____, ____(what)____, and ____(what)____.

When the people (or animals) in the park saw us, they probably felt ____(how)____ because ______________________________. They must have thought ______(what)______ ______________ because ____(why)____ ______________.

I think other children would enjoy ______ ______(doing what)______ because ______ ____(why)____. They would also enjoy ______(doing what)______ and ______ ______(doing what)______ because ______ ______________(why)______________.

If I could change the way we spent our
day, I would ______(do what)______
instead of ______(doing what)______
because ______(why)______.

I think children/adults would enjoy the
park more if certain improvements were made.
If __(what was done to the park)__, then
children/adults could __(do what)______
______. Even if only ______
______(what was done)______,
children/adults might want to __(do what)__
______ because ______(why)______
______.

Have the students develop their paragraphs further through the use of the techniques. Emphasize that the students should supply as many answers to the questions "Why?" and "How?" as possible. Have the completed papers read aloud and discussed.

INTERMEDIATE AND UPPER GRADES

INFERENCE

(Also: Predicting Outcomes, Supporting Details, Cause-Effect)

The following activity can be used to guide students in making inferences and predicting future outcomes.

About halfway through a story, have the students stop reading. Review with them the events, characters, and main ideas that have evolved from the story thus far. Ask the students, "How many of you think you can tell what is going to happen in the rest of the story?"

Have the students complete a framed paragraph like the one below. Explain to the students or have them explain to you that those blanks which follow the word "because" should contain the students' reason(s) for thinking an event or action will occur in the latter part of the story. Encourage them to reread or skim the first half of the story, to locate those supporting statements, actions, details, etc.

> The next thing that I believe will
> happen is that ______(what)______
> because ____(why)____ and ____(why)____.
> At the end of the story, what will
> probably happen is that ____(what will
> happen)____ because ____(why)____
> and ____(why)____.

Have the children use expansion, slotting, movability, and/or embedding and other techniques. Encourage them to add any additional sentences they wish, in order to explain their answers further. Have the students read their compositions aloud. Let the children check each other's reasoning by referring back to the story itself.

Blasting Off

INTERMEDIATE AND UPPER GRADES

INFERENCE

(Also: Cause-Effect, Supporting Details)

Create a short, simple story and mimeograph it for the children. Have the children complete a framed paragraph similar to the one below which requires them to read between the lines (infer) from the story. Encourage them to supply details from the story to support their assumptions.

E.g. When John and Patricia left for school, the sun should have been shining. As they walked to school, they looked at the different colored leaves that were beginning to fall from the trees. Upon entering the classroom, they put their coats in the coatroom and took their seats. Almost at once, they recognized the new bulletin board their teacher had put up. The bulletin board was huge and covered with witches, skeletons and pumpkins.

Framed Paragraph

When John and Patricia left for school, the weather must have been ________________ because ______________(why)______________. The story probably takes place ____(when)____ because __(why)______. We can assume that the holiday of ____(what)____ is near because ______________(why)______________.

Have the children read their completed paragraphs aloud, and discuss the plausibility of the inferences in them.

INTERMEDIATE AND UPPER GRADES

INFERENCE

(Also: Descriptive Details, Supporting Details, Character Analysis, Cause-Effect, Story Setting)

To introduce children to the concept of inference, or to reinforce it, have the class write individual compositions, several paragraphs long if possible, in which they describe what they see, hear, and/or smell upon looking at an imaginary subject: a house, a landscape, a person, an animal, a street scene, etc.

Encourage them to visualize the subject as vividly as possible, as if they were going to draw a picture of it, or to daydream about it. Think of many details, and put these details into compositions. In addition to expansion, have them use slotting, movability, and/or embedding on these descriptive compositions. Tell them, however, not to expand for the questions "Why?" or How?"

Have the compositions read aloud or exchanged. Then have the rest of the class decide on possible reasons for each detail:

E.g. Answers to the missing expansion questions "Why?" or "How?" for each detail. In a discussion, let the students decide whether each reason is plausible in light of the details given and whether some answers are more plausible than others.

Help the class to realize, through this assignment--which should be repeated in the future, with different topics--that we can often go "between the lines" or "behind the scenes" in a story, to get information in addition to what is written on the page, but that we need to have good reasons for our inferences.

INTERMEDIATE AND UPPER GRADES

INFERENCE

(Also: Main Idea, Event Sequence, Cause-Effect,
Character Analysis, Descriptive Details,
Point of View)

After the children have finished reading a story, review the major events, characters, and settings to insure literal comprehension; then elicit main ideas.

Next, have the children write a composition about what one of the minor characters was probably doing during the time span of the story. In a story about a father and son who go on a hunting trip one day and return home to eat a supper prepared by the mother, have the class rewrite the original story so that the mother becomes the major character, and her day is the story's framework. Or, in a story about George Washington defeating the British, let the new story describe the whole battle from the viewpoint of the British general, who appears only briefly in the original reading. Or, in a story about children shopping in a large department store, let the new story be about such minor characters as the clerk who waits on them, the elevator operator, or the policeman who helps them cross the street outside the store.

Encourage the children to choose among the whole cast of minor characters, so that, hopefully, more than one such character will be written about, by the class. Have the children apply as many of the techniques as possible to their new stories. Stress the use of expansion to answer the question "Why?" Have the children refer back to the original reading to get answers to this and other expansion questions. Beforehand, explain that the answer may not always be there in so many words, but that they should try to figure out the answers anyway from the reading, and that nothing they write in the new story must contradict anything the original reading says.

After the new stories have been written, have the children read them aloud. Then let the rest of the class decide whether anything in the new stories contradicts anything in the original reading, and why. This process can be done through oral discussion or through a brief new composition, again using the writing or rewriting techniques, especially expansion, for "Why?"

In the upper grades, or with better readers at all grade levels, you might have the children apply the procedures above to stories involving new characters--that is, characters who were not in the original readings at all, but could have been.

INTERMEDIATE AND UPPER GRADES

INFERENCE

(Also: Main Idea, Event Sequence, Reality/Fantasy, Cause-Effect, Descriptive Details, Character Analysis)

After, or while, the children read a story, have them select a particularly interesting paragraph or group of consecutive paragraphs. Review the passages with them to ensure literal comprehension. Have them also try to summarize the selection in a sentence or two to get its main idea.

Now have the children change the summary sentence (main idea) in some way, by adding a negative word like "not" or by substituting an entirely different word for one of the key words. Encourage a wide range of new words, even words from the world of fantasy.

Then have them rewrite the paragraph(s) so that the new, altered sentence becomes the main idea for it. Have the children apply expansion (especially for the question "Why"?), slotting, movability, and/or embeddding to the new paragraph(s).

Let the children feel free to refer to the original selection as they write this new version.

Explain that the new paragraph(s) is to be as complete a change from the original paragrpah(s) as each child wants it to be, as long as everything in it fits in with the new main idea and does not fit in with the old main idea. Afterwards, when the compositions are read aloud, have the class decide how accurately each writer has followed these directions.

These decisions can be made through oral discussion, or through brief compositions with the writing/rewriting techniques, especially expansion for "Why?". Have the class decide, too, whether the new paragraphs are possible--whether they are still realistic or have become fantasy.

INTERMEDIATE AND UPPER GRADES

INFERENCE

(Also: Event Sequence, Descriptive Details, Cause-Effect, Comparison/Contrast)

Select a story that the children have read and understand well. If necessary, test their understanding by event sequence, descriptive detail, cause-effect questions, or writing activities. Make one change in one important aspect of the story (time or place setting, basic situation, identity of a major character) at the beginning of the story. Then have the children fill in the framed paragraph as follows:

> If (aspect) is changed so that (describe the change), instead of (what is in the story now), certain other things will also have to change in this story. For example, (someone or something in the story) will (not) (be or do something), because (why). Also, (the same or another someone or something) will (not) (be or do something), since (why). Finally, (the same or another someone or something) will (not) (be or do something, because (why). I would (not) like this change because (why).

The number of other changes will, of course, vary with grade level. Accept one change, if the child feels it is important. But try to get each child to think of as many changes as he can. The compositions may also include any additional sentences explaining each change that the child wishes to add.

Have the children apply expansion, slotting, etc., to their papers. Then have them read their papers aloud. Have the other children judge the correctness of the reasoning employed, referring back to the original reading, whenever necessary. As usual, first do this activity as a group composition.

Later, vary this technique by making the change at the end of the story, rather than at the beginning. The children must then work backwards in their framed paragraph.

INTERMEDIATE AND UPPER GRADES

FORMING CONCLUSIONS

(Also: Supporting Detail, Main Idea, Predicting Future Outcomes, Cause-Effect)

One way of helping students to understand what is meant by conclusion formation is to lead them through an analysis of a story, part of a story, or a paragraph in which a problem, but no solution, is given.

When examining the sample short story below, or any such story or situation, encourage the children to look for supporting details which will make the conclusion that they arrive at seem plausible.

E.g. Tim Harding was alone in his house, He had been asleep for almost three hours, when the strong odor of smoke caused him to awaken. He ran to his bedroom door and opened it, only to be confronted by a wall of flames. There was no exit! Tim couldn't get to the telephone to call for help. He ran to the window to get a breath of air and check his only means of escape. By now, the room had become totally engulfed in smoke. Tim looked at the ground some twenty-five feet below him.

Flames had begun to devour the door and would soon be moving toward him. He could feel the intensity of the heat. The open window only provided more fuel for the raging flames, but to close it would certainly cause him to suffocate. In the distance he could hear faint sounds of sirens.

Have the students generate their own conclusion to the story. Emphasize that in doing so, they should look for details in the story that will support their conclusion. A framed paragraph like the one below may prove helpful:

Tim Harding probably ______________________
____________________ (did what) __________________
because ______________ (why) ______________
and ________________ (why) ________________.
He probably decided not to ______________
_______ (do what) ___________ because _________
____________________ (why) ________________,
or to ______________ (do what) ______________,
because ______________ (why) ______________
__________________________.

INTERMEDIATE AND UPPER GRADES

FORMING CONCLUSIONS

(Also: Inference, Supporting Details, Event Sequence, Mood, Character Analysis, Main Idea)

Conclusions should be logical, and should be based on previous events and/or experiences. To help students develop an understanding of how conclusions are formed, present them with a short reading which allows them to form a conclusion of some kind, i.e., how they feel, what should be done, what position should be taken, etc.

> E.g. More and more evidence supports the idea that smoking cigarettes is dangerous to your health. Just look around at those people who smoke. Many smokers can't walk up a flight of stairs without huffing and puffing. Several smokers cough until they can't catch their breath. Every year, more and more people who smoke are dying of heart attacks and cancer. Even those persons who don't smoke are made to suffer by those who can't "kick the habit." If people won't take care of themselves, something will have to be done to help them. Therefore, I believe that ________________ (what should be done) ________________.

Have the students complete the slotted sentence, so that it serves as a conclusion to the rest of the paragraph. They need not, and should not, elaborate any further, after they have stated their thinking. Have them discuss their conclusions in terms of the rest of the paragraph; ask them to cite specific details within the paragraph that support them.

UPPER GRADES

FORMING CONCLUSIONS

(Also: Inference, Supporting Detail, Event Sequence
Mood, Character Analysis, Main Idea)

Have the students do a "free" writing assignment as follows:

Let each student fill in his own responses to this slotted sentence: "Therefore, I believe that ________." The opinion can refer to any topic, personal or in the community, on which the student has a strongly held opinion.

Then ask each student to keep the filled-in sentence in mind while writing a narrative or a descriptive composition which will lead the reader to share the opinion. In other words, a student who believes in stricter gun controls should describe what happens when criminals have free access to guns. A student who wants more recreation provided after school for teenagers should describe what teenagers are forced to do for recreation now. A student who believes that animals deserve kinder treatment should tell a story about pets being abused or should describe a badly-run animal shelter. However, insist that the slotted-in sentence is not to go into the composition. The paper should consist solely of the story or description.

Have the students use expansion (with considerable emphasis on answers to the questions "What kind of?" "How much or many?" and "How?"), slot for vivid words, and apply movability, and embedding.

Then have the students read their papers aloud. With reference to each paper, ask the listeners to try to infer what the original slotted-in sentence was, basing their inferences upon the facts and descriptive words the paper contains. There is likely to be a variety of plausible answers for each paper. In a discussion, encourage the class to go back over the papers and scan for relevant information, to decide which answers evolve most logically from the paper. Then compare those answers with the one contained in the original paper. Let the class decide--again by reference to specific details in the paper--to what extent the writer was successful in preparing his readers for the correct answers--that is, in leading them from his own statements to a conclusion.

INTERMEDIATE AND UPPER GRADES

PREDICTING OUTCOMES

(Also: Identify Plot / Follow Plot, Main Idea, Event Sequence, Character Analysis, Time and Place Setting, Supporting Details, Comparison/Contrast)

Start with a story that the children are about to read in their regular readers. Have the children read a portion of the story--a greater portion for slower readers, a smaller portion for more capable readers--and summarize on the chalkboard the major characters, events, and settings. A narrative outline could be used for this summary.

Then ask the students to write individual compositions in which the printed story is continued and brought to an interesting ending. Encourage each student to use expansion, slotting, movability, and/or embedding on his or her story. Have the completed stories read aloud so that the class can decide whether each story is indeed a continuation of the printed portion.

Then ask the children to go back and finish reading the printed story. Summarize the major details on the board again. Ask the children to compare the printed continuation with their individual, written continuations. Let them tell you what differences and similarities there are between the two continuations: the one in the book, and the one they have written for themselves. For this purpose, they might use a narrative outline: once for the printed continuation, and again for the written continuation. Or, if they notice specific differences in character development or in settings or events between the two continuations, they might be encouraged to use a comparison/contrast outline.

Challenge each student to write, as an individual composition, a middle section to the group story. Encourage them to get much detail into these individual compositions through expansion, and also to use slotting, movability, and/or embedding. Have the completed compositions read aloud by their authors; let the rest of the class decide whether they provide a middle section that links the beginning and conclusion in a logical way.

INTERMEDIATE AND UPPER GRADES

PREDICTING OUTCOMES

(Also: Cause-Effect, Identify Plot / Follow Plot, Main Idea, Supporting Details)

A hypothesis is a type of generalization which establishes a method of prediction. For example, when situations, conditions and events repeat themselves with the same results, it can be predicted that if these same situations, conditions and events prevail again, the same results will occur. Make up a short paragraph like the following to introduce this concept.

> On Monday, Robert asked his mother if he could have a pet hamster. His mother refused. Two days later, Robert asked his mother if she would permit him to have a hamster. Again, her answer was no. Two weeks later, Robert pleaded with his mother to let him have a hamster. This time she was adamant in her refusal.

Have the students read the paragraph, or have one of them read it orally to the group. Discuss the meanings of any words that are new or not clearly understood. Then, ask the children to complete the following framed paragraph, with application of the techniques.

> If Robert asks his mother again for a pet
> hamster, his mother will ____________________.
> I know this because ____________________________.
> He will/will not be able to change her thinking
> because ______________________________________.

Have the children read their completed paragraphs orally, and discuss those details in the story which support their hypotheses.

In the future, encourage students as they read a story to frame hypotheses about what will occur next in the plot, using details from the story to support their hypotheses, answering the question "why?". As they continue to read, they can test their hypotheses. If a hypothesis remains true, let them extract those details from the story which support it. If the hypothesis does not hold true, encourage the students to discover why it doesn't. What changes occured in the story to make the original hypothesis untrue.

INTERMEDIATE AND UPPER GRADES

PREDICTING OUTCOMES

(Also: Event Sequence, Main Idea, Inference, Cause-Effect, Conclusion Formation)

As a means of constantly reinforcing students' ability to use current information to predict outcomes, have the class engage in daily oral review and discussion about some ongoing sequence of events being reported in the daily newspaper or on television: e.g., an election campaign, a sports series, a political or military crisis anywhere in the world, a scientific breakthrough.

When the discussion shows that the children have a fair command of the essential facts about who (or what) is involved, what is happening, when, and where, have them write individual compositions predicting the next event that will be described in the following day's newspapers. These could begin with:

"The next thing that will happen in the (ongoing event) is that ______________________________."

Then the students should each add several supporting sentences in which they describe their prediction in detail.

Compositions should then be read aloud so that the rest of the class can discuss them and decide, from the supporting details, how plausible the individual speculations are. At this step, remind the class to keep in mind all of the previous occurrences in the chain of ongoing events, as one way of assessing the plausibility of the predictions being read aloud.

PRIMARY GRADES

SKIMMING

(Also: Interpret Punctuation, Enunciation, Intonation, Context Clues, Build Sight Vocabulary)

Build up a collection of experience charts. Put them on an easel or on the bulletin boards. Underline or circle key words with vivid colored magic markers. Read the charts aloud and stress the key words. Have the children do the same. This helps keep them from being word readers and provides auditory and visual discrimination within a natural intonational setting. It provides readiness for structural and phonemic training.

As children read key words, extract two or three at a time and use them in either a framed paragraph or with sentence synthesis. Use your voice as a pacer. Repeat the pacing several times, gradually increasing your speed.

INTERMEDIATE AND UPPER GRADES

SKIMMING FOR DETAILS

(Also: Oral Reading-Speed, Event Sequence, Main Idea, Cause-Effect, Character Analysis, Descriptive Details)

Create, or have the children create, a detail that varies somewhat from one already found in one specific place in the story. For instance, the name of a minor character or setting could be altered a bit, or the sound or appearance of something or someone could be changed slightly.

Then ask the children to decide in what part of the story this change should be made. If you are having the class use a framed paragraph, it might be worded:

> The best place for the change is in the (beginning, middle, end) of (the story). What happens right after the change is that ______________________________.

Encourage them to apply expansion, slotting, movability and/or embedding in the rewriting, and to add extra sentences so that they express themselves in greater detail.

INTERMEDIATE AND UPPER GRADES

SKIMMING FOR DETAILS

(Also: Speed, Event Sequence, Main Idea, Cause-Effect, Character Analysis, Descriptive Details)

Create and have the children work with an additional detail--one that was not in the original story, but which could be fitted into just one place in the story.

For instance, in a story about the Western plains, this extra detail could be that a herd of buffalo had suddenly come from across a nearby river to feed upon the grass. In a story about youngsters entering a brand new school building for the first time, the additional detail could be that a policeman in the street smiled at them as they walked up the steps.

The children must decide where, in the story, the new detail would fit. The framed paragraph for this purpose might be:

> The best place for the new (fact, detail, sentence) is in the (beginning, middle, end) of (the story). What happens right before it is that ________________. What happens right after it is that __________________________.

Encourage the students to apply expansion, slotting, movability, and/or embedding for rewriting and to add extra sentences so that they can express themselves in greater detail.

SKIMMING FOR DETAILS

(Also: Speed, Event Sequence, Main Idea, Cause-Effect,
Character Analysis, Descriptive Details)

When the children have finished reading a story (or a composition written by another group of children), review it with them to make certain that they are able to recall the principal events, settings, characters, etc., in the correct event-sequence.

Then ask a literal question about a detail that is found in just one place in the story. This question can come from the questions regularly following the selection, as in a basal reader; it can be one that you have made up or one that some of the children themselves have raised in discussing the story. In any event, the questions should test the students' awareness of the details.

Challenge the children to tell you where the detail is located in the story. Either through oral discussion or through a composition, first have the class tell whether it comes in the beginning, the middle, or the end of the story. Then have the children describe, as precisely as possible, between what two other events or details in the story the detail can be found.

To help test recollection of the location of the needed detail and also to help students obtain information for the expansion, slotting, etc., have the children go back to the story itself, and as swiftly as possible, using the paragraph as a guide, locate the actual place (page number, part of the page, paragraph) where the needed detail is found. In case of minor differences of opinion among the children, accept any answer that makes sense. Help the children to perceive the value of looking at the top (or bottom) line of each page, pictures, headings, etc., as in reviewing, for clues to the parts of the story that each page deals with. Encourage speed.

UPPER GRADES

SKIMMING FOR DETAILS

(Also: Oral Reading-Speed, Event Sequence, Identify Plot / Follow Plot, Main Idea, Cause-Effect, Character Analysis, Descriptive Details)

When the class has been given considerable practice in applying other skimming prescriptions, have them deal with an old, altered, or new detail which could be present in more than one place in a story or could be used to refer to more than one character. For example, the detail could concern elephants in a jungle story in which several different elephants are secondary characters and are mentioned three or four times during the course of the story; or a single elephant could appear in the story three or four times.

Start with a general detail that could apply to each one of the several references to elephants:

E.g. The elephant had shiny white tusks.

Let the students think of as many possible placements for the above example within the story.

After the students have demonstrated an ability to place a general detail in various appropriate parts of a story, choose a detail that is more specific, capable of being applied to two out of three or four references to elephants.

E.g. The young elephants stayed close to
their parents in the rain forest.

Have the students explain where they placed the detail and why they chose the placement(s) they did.

Finally, choose a detail that is so specific that it can be inserted in only one place in the story:

> E.g. The leader of the elephant herd
> snorted in triumph over the dead
> leopard.

Explain to the students that this particular detail is appropriate only in one place in the story, and that they should rely heavily on the context that surrounds their placement of this detail to determine whether or not the placement is satisfactory.

Through these steps, help the children to understand what is meant by making information more specific and why it is important when we are trying to place something: the more specific we make the detail itself, the more specific we can be about its proper location.

INTERMEDIATE AND UPPER GRADES

AUTHOR'S PURPOSE

(Also: Making Judgments, Supporting Details)

Explain to the students that an author will often try to influence the reader's opinion of a specific person, place, etc., through the use of certain descriptive words or by the types of actions he causes to occur within the story. Then, after the students have read a story and have shown a literal understanding of it through a discussion or short writing activity (based perhaps on prescriptions for main idea and/or event sequence), ask them to complete a framed paragraph like the one below, in order to elicit the students' understanding of the author's purpose.

> The author of ____(title)____ is trying to make the reader like/dislike ____(who or what)____. I know this because of the words he uses to describe ____(who or what)____, such as: ______, ______, and ______________.
>
> I know this, also, because of what ____(who)____ does in the story, especially when he/she ________(does what)________.
>
> The author's purpose is also shown in what other characters, especially ____(character)____ and ____(character)____ say or feel about ________(who or what)________.
>
> I agree/disagree with the author's opinion about ____(who or what)____ because ________(why)________.

Make sure the students fill in the frames correctly. Encourage them to develop their compositions further through expansion, slotting, movability, and/or embedding. Have the papers read aloud and discussed.

INTERMEDIATE AND UPPER GRADES

POINT OF VIEW

(Also: Supporting Details, Time Setting, Event Sequence, Comparison/Contrast, Inference)

To help familiarize children with the concept of point of view, have them write group or individual compositions in which they describe or tell a story about a familiar setting, as they might view it from two different vantage-points in space or time.

For instance, they might describe it as seen first by daylight and then at night; from the ground level and then up in the air (from a rooftop or in a helicopter or balloon) in mid-winter and in the summertime; or a busy school day and on a weekend afternoon.

Encourage the children to incorporate extensive use of details and descriptive language through expansion and slotting, as well as using movability and/or embedding. If the class employs a descriptive or narrative outline, it might prove helpful.

As they prepare to write, remind the students that the difference in space or time will affect what we can see as well as how we view it: from what angle, how clearly, its size, its shape, its color, etc. Urge them to visualize the settings as vividly as possible.

When the papers are read aloud, have the class note what details have been changed, added, or omitted from one perspective to the other. Explain how change in the writer's point of view has caused these changes in the descriptive details.

UPPER GRADES

POINT OF VIEW

(Also: Comparison/Contrast, Cause-Effect, Supporting Details)

Students are usually able to express their own points of view in terms of how they feel or what they think about a particular person, place, object, or idea. However, they often encounter difficulty when asked to determine the points of view of various characters who interact within a given situation or setting. It becomes an even more complex task to get the children to recognize the reasons for a particular point of view or for them to understand why a point of view might change, sometimes dramatically, over a period of time.

One important thing to note is that points of view are very often dependent upon a person's role or how he/she views his/her role. As one's role changes, it is likely that his/her point of view will also change.

In order to explore this concept with your students, have them analyze a setting or situation in which individuals with different roles interact, e.g., a school. Guide the students to classify the people who are mainly involved in the school setting: students, teachers, and administrators. List each classification on the board, and ask the students to explain or describe the role(s) associated with each group.

Provide the students with a framed paragraph that will allow them to describe how they feel each group views school. Encourage them to look carefully at the roles associated with each group, in order to determine reasons for assigning each group a specific point of view. You may also wish to point out that the various points of view may be similar in some respects, but different in others.

E.g. Students view school as a place in which
they are expected to ________(do what)________
and also have the opportunity to ____________
____________________(do what)____________________.
Teachers view school as a place in which they
are expected to ______________________________
and have a chance to _________________________
____________________ and ____________________
____________________. Administrators (principals
and vice principals) view school as a place in
which they should ____________________________
so that ______________________________________
____.

Another possibility would be to have students write compositions concerning how they view school now, compared with how they would view it if they were teachers or administrators.

The students could also analyze the points of view of members of a family regarding an issue such as dating, curfew, etc. The family examined could be their own or one encountered in a reading or on television. The important thing is that they examine each family member's point of view in terms of that person's role(s) within the family.

As these framed paragraphs and/or compositions are written, encourage the use of the techniques, especially expansion, for answers to the question "Why?" Have the students read aloud and discuss their completed compositions.

UPPER GRADES

POINT OF VIEW

(Also: Author's Purpose, Main Ideas, Inference,
Event Sequence, Character Analysis,
Comparison/Contrast, Cause-Effect)

To help students to appreciate what is meant by point of view in a reading, instruct them to rewrite some portions of a first-person story they have just finished reading, so that it now seems as if another major character had written the same narrative from his own perspective. E.g., a story like Robinson Crusoe could be rewritten so that it is now Friday, the other main character, who is relating it.

Make sure that the students try to incorporate in the new version the same major events and dialogue that appear in the original, and in the same sequence. Enourage them to try to decide how the new (E.g., Friday) narrator felt at major points in the story, including his feelings about the original narrator and about incidents in the story where the original narrator expressed attitudes or opinions on any subject.

Where there were events in the original story in which the new narrator did not appear, ask the students to try to invent plausible new episodes about him/her to fill such gaps--e.g., where Friday was, and what he could have been doing, thinking, and feeling, before Robinson Crusoe found him. Remind the class, though, that these invented parts must lead the new narrator logically into the situations and attitudes that he demonstrated when he did appear in the original story.

When the stories are read aloud, have the rest of the class decide, by comparing each new story with the original, whether, to what degree, and why, each new narrator is believable. Stress the ways in which the new stories differ somewhat from the original--especially where both narrators are viewing the same events very differently--because the point of view has been shifted. Help the class to begin to perceive how important it is to establish point of view in reading any story.

ALL GRADES

FACT vs. OPINION

(Also: Supporting Detail, Descriptive Details, Inference)

Whenever the children do a slotting or expansion activity within a reading-related group composition, let them decide whether the new words they have contributed state an opinion or a fact.

Explain beforehand (preferably with the assistance of some of the children themselves) that an opinion is something that people can have different beliefs, likes, or dislikes about; a fact, on the other hand, is something that is right there for anyone to see for himself, and it has no connection with what anyone believes, feels, or would like to have happen.

Then let the children look at the expansion or slotting activities, sentence by sentence. Help the children to observe that many of the new words (especially the answers to the questions "What kind of?" and How?" show much variety and are really answers to the questions: "What do I personally believe, feel, like or dislike about (the subject)?" and are therefore opinions.

Help them to observe, by way of contrast, that many of the other words they have added (particularly as answers to the basic questions Who? . . .What happened? . . .When? . . .Where? . . .How much or many? . . .the nouns, verbs, adverbs of time, place, quantitative words) are apt to show strong agreement among the children and will represent facts in the story. (Answers to the question "Why?" can be either opinions or facts by the same criteria: opinions if the children have to infer a variety of possible answers; facts, if the correct answers are given explicitly in the story.)

Do not overwork this prescription. Use it, in conjunction with other prescriptions, to help children to develop a general sensitivity towards opinions as opposed to facts. Remember, in the real world, the actual dividing line between opinions and facts is not always as clear as it might be.

INTERMEDIATE AND UPPER GRADES

FACT vs. OPINION

7

1. After the children have finished a reading in which characters have expressed personal opinions, have them review it, sentence by sentence, for the kinds of words or phrases which signal that an opinion is being stated.

As such words and phrases are identified, place them on a wall chart or page in the students' notebooks labelled Opinion Words. Add synonyms through slotting.

The items could be grouped more or less as follows:

OPINION WORDS

Opinion Starters:

Someone feels that ______________________
thinks
believes
suspects
concludes
decides
agrees
concurs

Someone prefers that ____________________
recommends
hopes
suggests
desires
insists

- Opinion Words (helping verbs): can, could; shall, should; may, might, ought to; is supposed to; deserves to; needs to; must; has to.

.(Main verbs): like, enjoy, want, love, accept, respect, dislike, hate, reject, despise, etc.

2. Before or during the above step, remind the class that an opinion is an idea or attitude that two or more people can honestly disagree about. It will be concerned with what someone thinks is true or false (what did, will, could or may happen) or what someone thinks is good or bad (what is liked or disliked, wanted or not wanted).

To help reinforce the concept that an opinion always implies the possibility of an opposite opinion, you might then try to have the class organize some of the words on the list in terms of synonyms and antonyms, starting with like, dislike; love, hate; respect, despise; accept, reject.

In any event, encourage the children to make use of the list whenever they are writing or rewriting (slotting) a reading-related or "free" composition that requires them to express a personal opinion on some reading-related subject.

INTERMEDIATE AND UPPER GRADES

FACT vs. OPINION

(Also: Character Analysis, Main Idea, Descriptive Detail, Inference)

After students have read a story, have them analyze some of the main characters, objects, or places, in order to appreciate the difference between fact and opinion.

1. Place the character's name on the chalkboard with two columns under it. Explain that one column (Facts) will include those items which readers can observe for themselves from the author's description and which will be true no matter how the reader feels about the character. The other column (Opinions) will contain descriptive words which are really answers to the questions "How I feel about ______?" or "What do I (or the author) like (or dislike) about ______?"
2. Then have the students scan the story for items for the Facts column. Here, stress that the class is to look for details in the story, and about which no one can disagree. Place these items in the Facts column.

E.g. (Character)	Tommy
Facts	boy, 9 years old, brown hair, blue eyes, freckles, lived on Indiana Farm in 1850, helped father with farm chores, aided runaway slaves to escape to Canada, had two younger sisters, went to church every Sunday, fished in the creek, etc.

3. Now have the students go back over the story for items for the Opinions column. Here, do not confine the children to words which the author supplies; encourage them to supply and include their own opinions of the character and his actions (these personal opinions will vary somewhat, whereas the factual statements in step 2 will not). If there is a question whether a given item is a fact or an opinion, ask the class to think about whether the item could possibly be changed by an observer whose tastes or standards were different from those of most of us: if this is so, then the item is an opinion.

E.g. (Character)	Tommy
Opinions	brave, dutiful, happy, smiled a lot, was religious, worked very hard on the farm, was kindhearted towards slaves, believed in freedom, hated slavery, was more mature than most boys his age, was a good fisherman, etc.

4. Reinforce the concepts by having the students do sentence synthesis activities with the words in each column. The title of each composition should correspond to the title of the column (Facts or Opinions) from which its vocabulary is drawn. Give the students considerable freedom in selecting their words from the columns, and have them

use the techniques on their compositions. When the compositions are read aloud, let the class (a) decide whether a particular composition is based on facts or opinions and why; (b) observe that the opinion compositions will contain a great deal more variety in ideas and vocabulary than the factual ones.

INTERMEDIATE AND UPPER GRADES

FACT vs. OPINION

(Also: Main Idea, Descriptive Details, Cause-Effect,
Author's Purpose)

While the children read a selection of an expository nature (especially an editorial in a daily newspaper), have them try to distinguish factual statements from expressions of editorial opinion.

Remind them, preferably with the help of some of the students themselves, that an opinion is what a person believes or feels, and that another person may believe or feel just the opposite. A fact is something that can be observed or proved to be true whether or not anyone believes it or likes it.

Then ask them where in the selection the author's opinions are likely to be found. Try to get the children themselves to tell you, if possible, that these places are apt to be: (1) the title of the editorial, and (2) some of the topic sentences of the paragraphs, particularly in the opening and concluding paragraphs. Those will be the places where the main ideas are stated.

Have the children read the entire selection through, either before or after this discussion. Then have them reread it, starting with the title and proceeding, paragraph by paragraph, to identify the sentences stating an opinion.

E.g. We believe (propose, suggest, think)
that every high school graduate should be

guaranteed a free college education.

America would (*might*, *could*, *ought to*) benefit if every citizen tried to use less gasoline each workday.

Mass hunger *may* be abolished by the year 2000.

Once the children have shown reasonable competence in locating opinions through the recognition and interpretation of words, you might point out that opinions are sometimes stated as facts. Sometimes, statements like these can be better evaluated if words or phrases from the chart are added to sentences such as these which do not already contain opinion words.

E.g. We (*believe*, *think*, *feel that*) walking is the best form of exercise.

We (*believe*, *think*, *feel that*) American children are growing taller and healthier each decade.

Give the children practice, then, in attaching opinion words, orally or in writing, to sentences (particularly topic sentences) which they feel intuitively are statements of the author's opinions.

PRIMARY GRADES

REALITY AND FANTASY

(Also: Main Idea, Event Sequence, Descriptive Details)

Provide the students with a list of statements that can be analyzed in terms of depicting either reality or fantasy. Explain that a reality is something that exists or is possible; a fantasy is something that is likely never to occur or exist except in a person's imagination.

E.g. 1. A tree walked into the store.
2. The lady gave the girl a nickel.
3. The boys and girls watched the show.
4. The daisy says that she is a girl.
5. Mary went to her friend's birthday party.
6. Mother went into the shoe store.
7. The dog flew into a tall building and sang.
8. The traffic light ran to help the old lady.
9. Father cooked three ears of corn.
10. The elephant drove a bus.

After they have determined which statements depict reality and which statements depict fantasy, giving reasons for their classifications, ask them to complete a framed paragraph which utilizes one of the fantasy statements as a starter (topic sentence).

ALL GRADES

REALITY AND FANTASY

(Also: Main Idea, Identify Plot / Follow Plot,
Supporting Details, Inference)

After you have explained to the students that a real event is one that can actually occur, but that a fantasy is usually built around things that could not happen, expose the students to statements such as the following:

1. My brother jumped over a building.
2. My sister goes roller skating with her friends.
3. The cat and dog talked to each other about a party.
4. The man lifted his arms and flew away.
5. The pen and pencil got married.
6. Mary washes the dishes every night after dinner.

Discuss the statements in terms of whether they are depicting real events, or are statements of fantasy (unreal). Ask the students to explain those statements which are fantasies in terms of what word(s) or phrase(s) makes the sentences unreal.

E.g. My brother junped over a building.

Explanation: My brother jumped...reality
My brother jumped over...reality
My brother jumped over a building
...fantasy

You may also want to have the students choose a statement of fantasy, then add more sentences to create a story. tress the use of descriptive words and the expansion technique. Also, emphasize the importance of placing events in a logical sequence.

Have the students read their compositions orally and discuss each other's stories in terms of those things which make them fantasies.

Still another possibility would be to have the children read a newspaper or magazine article about a missing person. Ask the students to write three short compositions, or have them do group or individual assignments, pertaining to the following questions about the article they have just read:

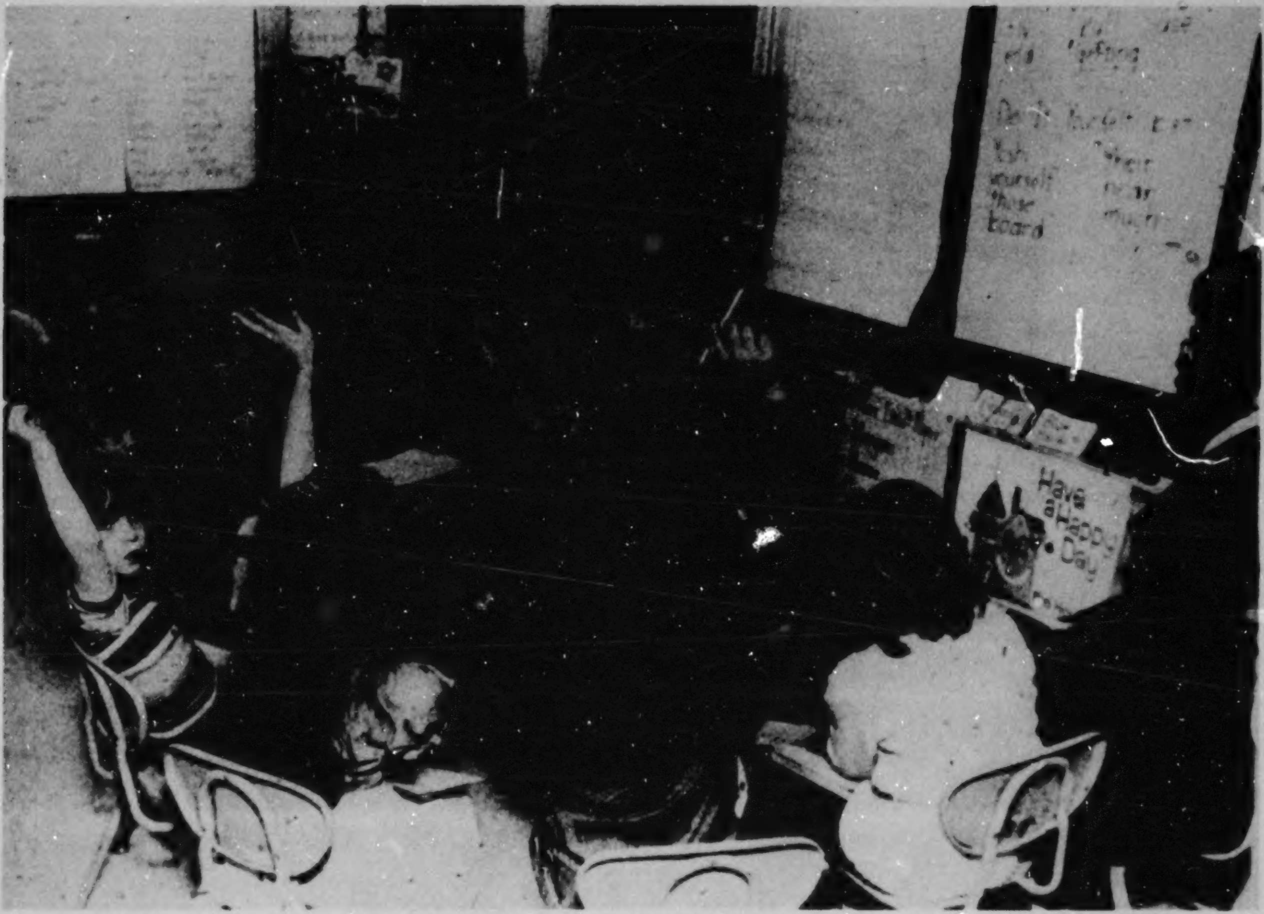
1. What do we know has happened? (reality)
2. What could possibly happen? (speculation)
3. What possibly could have happened? Why? (speculation)
4. What could not happen? Why? (fantasy)
5. What could not possibly have happened? Why? (fantasy)

It is important that you explain to the students that speculation refers to something we cannot state as fact at this time, but could possibly be stated as fact at a later time. In other words, we speculate when we attempt to predict how and when something will occur. If it occurs in the way we predicted it would, it can then be considered a reality.

Encourage the use of expansion, slotting, movability, and/or embedding. Have the students read their completed compositions aloud and discuss them in terms of the three possibilities described below:

E.g. 1. reality - can be proved
2. speculation - could become a reality at a later time - is possible
3. fantasy - could never happen.

You may want to repeat this activity from time to time, eventually having the students' compositions organized into a booklet.


Have
a Happy
Day

ALL GRADES

FIGURATIVE LANGUAGE: SYMBOLISM

(Also: Building Sight Vocabulary, Oral Reading, Main Idea, Cause-Effect, Place Setting)

To prepare children for the concept of symbolism, or to reinforce it, ask the children to write brief paragraphs in which events occur because children or adults interpret familiar symbols in their own neighborhood.

Begin by listing symbols on the board, obtaining as many of these as possible from the children.

E.g. traffic light
lane divider
directional signals
auto horns
whistles
sirens

Have the children use as many of these symbols as possible in a sentence synthesis activity. Encourage them to use expansion (especially for "Why?"), slotting, movability and/or embedding. Then ask the students to read their compositions aloud and discuss the interpretation of these symbols.

You may also wish to give students a framed paragraph which requires students to identify and interpret certain types of symbols. Explain that you want them to tell what the symbol does or what effect is caused by the symbol or the way people interpret it.

It seems as though someone or something informs my father exactly what he is to do when he drives his car. He slows down at every __________ light. He comes to a complete stop at every ______________ or ______________. Finally, when the light turns ____________________, he ____________________ __________. Often, when he drives in the city, my father has to pull over to the side of the road because he hears ________________________________.

When my father drives in the country, he likes to ____ ____________________. Many times he has to stop suddenly because he sees ____________________ ________________ on the car in front of him. If he wants to change lanes or make a turn, he lets the other cars know by ____________________________.

Encourage the students to use the techniques (espeically expansion for "Why?").

Have the finished stories read aloud, and let the other children decide whether the writer grasped the true meaning of the symbol in his/her story.

INTERMEDIATE AND UPPER GRADES

FIGURATIVE LANGUAGE : SIMILES

(Also: Supporting Details, Descriptive Details,
Main Idea)

The following prescription can be used to develop recognition and understanding of similes. Similes are usually used to create a visual effect through comparison. The comparison is made or introduced by the word "like" or "as".

E.g. John is very bright.
He is as sharp as a tack.

In order to introduce this concept, write a small paragraph on the board incorporating similes.

E.g. John was a courageous soldier. He fought like a lion and was as brave as a bull. Other soldiers, sensing defeat, ran like rabbits.

Elicit the main idea of the paragraph from the students: i.e., John was courageous. Then, ask the students what mental pictures are formed to support the idea of John's displaying his bravery. What picture is developed in reference to the other soldiers?

like a lion
as brave as a bull
like rabbits

Have students point out the words that introduce the comparison.

E.g. as ________ as ________
like ________

After the students are able to recognize the concepts of a comparison being made (to point out similarities), creation of a mental picture, and an introduction by "like" or "as," write another similar paragraph on the board.

E.g. Harvey is the tallest boy I've ever seen. He is as tall as a tree and as lean as a stringbean. He looks like a giant flagpole.

Ask the students to explain how similes are used in this paragraph. Also, have the students explain how they are aware of similes in the paragraph: i.e., the use of the clue words "like" or "as."

Once students are able to recognize and interpret similes, ask them to use similes to complete a framed paragraph such as the one below.

Robert is very _________. He is
like ___________________. He is as
___________ as ____________, and as
___________ as ____________.

Have the students read their paragraphs aloud and explain what effects were desired through their use of similes. Encourage students to develop other paragraphs, using expansion, slotting, movability, and/or embedding, in which they incorporate similes. Have them use similes to describe a character, object, or place from a reading, even where the original reading does not contain similes.

As an enrichment activity, you might want to have the students illustrate the image(s) created through their use of similes.

INTERMEDIATE AND UPPER GRADES

VARY RATES OF COMPREHENSION

(Also: Build Sight Vocabulary)

Take selections of the students' writing and reproduce them as booklets for either the whole class or for groups. Then allow the students to select the booklets which they would like to read, or assign material to them.

After the students have the booklets, encourage them to pick a selection and time their silent reading. Have them do it a second time. The pupils will note that they will have read the material faster during the second reading. Repeat this process two or three times during the week. This kind of experience usually promotes greater self-confidence because the children become conscious of being able to read their material faster. It is also advisable to use this process with different kinds of materials, such as students' compositions, as well as material found in their reading and content area books.

INTERMEDIATE AND UPPER GRADES

VARY RATES OF COMPREHENSION

(Also: Main Idea, Skimming for Details, Supporting Details, Descriptive Details)

To help students to understand how the contents of the materials they read require them to read at different rates--sometimes faster, sometimes more slowly--for good comprehension, you might try an activity like the following:

Select a chapter from a social studies textbook, a science textbook, or a science or social studies article relating to a topic that the students have found interesting. Divide the class so that each student or group of students is handling one of the following writing assignments:

1. A narrative story (fiction or non-fiction) about a character, setting, or event in the reading.
2. A factual description of a character, setting, or event in the reading that contains several specific numerical details (quantities, sizes, dates) answering the expansion questions "How much (many)?" and "When?".
3. A portion of the reading that contains a concentrated group of facts and/or figures, each of which is very important for the reader and cannot be skimmed over quickly - e.g., a political or legal document such as a contract, character, body of laws, or declaration; a description of how a piece of equipment, article of clothing, kind of food, etc., is made; a scientific explanation of a natural phenomenon or process, or a laboratory experiment; an enumeration such as a census, table, list of data, etc.

Ask the students to skim the original reading for the ideas and facts they need for their compositions. Then have them write a composition of 300 words on whichever subject they are assigned. Explain that the compositions will be distributed around the class, each student being required to read one as fast as he/she can and then answer questions, through recall only, on what he/she has read. Encourage the students to use expansion, slotting, movability, and/or embedding, but, above all, to follow your directions.

Distribute the completed compositions, so that each student has the opportunity to read all three kinds of compositions. Have the students time themselves as they read--or do it for them. Help them to observe that the materials are being read at different rates, and that this is a natural occurrence for any reading: the more important and precise the details, the more attention they must pay to them if they are to absorb what they have read.

PRIMARY GRADES

DICTIONARY SKILLS

(Also: Alphabetical Order, Build Sight Vocabulary, Map Reading)

Have the children alphabetize an imaginary telephone directory and draw an imaginary map based on some or all of the telephone directory.

Then ask the children to slot in a given sentence, using the names, addresses, and telephone numbers of those persons that appear in the directory and on the map.

E.g. 1. (Who) lives (where).
(Who) lives very close to (whom).
He/She lives (how many) (miles,
blocks, houses) from (whom).
2. If (who) phoned (whom) and
(who) wasn't home, he/she would have
to (what) in order to (what)
______________________.

The children can then develop stories of their own based on these sentences, or on a framed paragraph like the one below:

E.g. (Who) lives in the same (what)
as (who). They will meet (where)
at (when), so they can (what). They
plan to pick up (whom) on the way and go
(where). It should be a/an (what kind
of) (trip, experience), since (why).

Encourage children to develop their compositions through expansion, slotting, movability, and/or embedding. Have papers read aloud and discussed.

ALL GRADES

DICTIONARY SKILLS

(Also: Alphabetizing, Build Sight Vocabulary, Descriptive Details, Sentence Sense, Synonyms and Antonyms)

Take a group of words from classroom charts, spelling lessons, or reading vocabulary, each having a different initial letter:

E.g. apple, children, snack

1. Ask children to slot in a given interesting sentence, using the words in alphabetical sequence.
   E.g. The (apple) was given to the
   (children) for a (snack).
2. After looking up the same words in the dictionary, children can replace those words with synonyms:
   E.g. The fruit was given to the boys
   and girls for a light meal.
3. The children can then expand the same sentences:
   E.g. Yesterday, as a reward, the delicious
   fruit was given to the grateful boys
   and girls for a light meal.

This sentence could then be developed into a short story by each student, with the application of further expansion, slotting, movability, and/or embedding.

4. For more advanced groups, instead of slotting, children can use the same words in a sentence synthesis activity maintaining the alphabetical order.
5. With increasing competence, words can be used that must be alphabetized to the second or third letter.
   E.g. big, ball, boy, belongs

The (ball) which (belongs)
to the (big) (boy) is lost.

Again, have the children substitute synonyms and expand.

6. The same method can then be used in a framed paragraph following the reading of a story.

E.g. wanted, way, watch, wait

Barth said he would (wait) until Remember returned. Both children (wanted) to (watch) the (way) Squanto planted the grain using fish as fertilizer.

Again, have the class substitute synonyms:

words		synonyms
wait	-	linger
wanted	-	desired
watch	-	see
way	-	method

The filled-in paragraph can then be treated with further expansion, as above, as well as the other techniques. The compositions then can be read aloud and compared with the original reading or story.

ALL GRADES

DICTIONARY SKILLS

(Also: Descriptive Detail)

Provide children with a dittoed copy of imaginary telephone pages (created by the teacher) which list the names, addresses, and telephone numbers of persons living in a particular area.

Ask the children to slot in words based on the ditto.

E.g. John James lives on _______. His telephone number is _______.

Techniques such as expansion and movability can then be applied.

E.g. Dr. John James, whose telephone number is 361-2974, lives at 740 East Avenue, which is a one-way street.

E.g. Dr. John James, whose telephone number is 361-2974, lives at 740 East Avenue. While Dr. James is on vacation, Dr. Harold Martin is covering for him. Dr. Martin can be reached at this number: 791-2600.

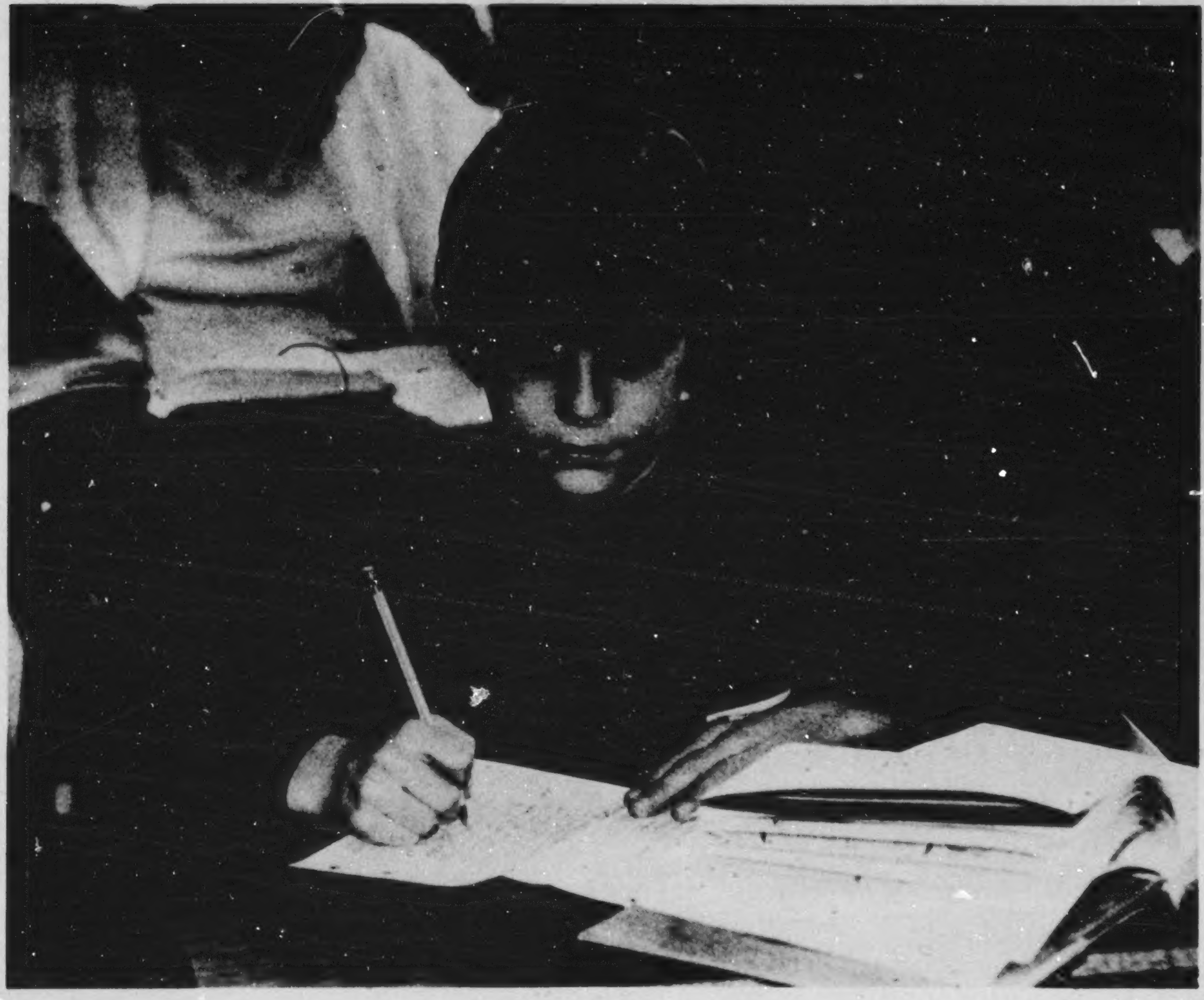
The sentence could then be developed into a story by each student, with the application of further expansion, slotting, movability, and/or embedding.

Children can then select names, addresses, and telephone numbers to fill in the framed paragraph.

__(Who)__, who lives __(where)__, and __(who)__, who lives __(where)__, drive into the city together everyday because __(why)__. __(Which)__ morning, __(who)__ awoke feeling extremely ill and was not able to drive to work.

Immediately, __(who)__ telephoned __(whom)__ at __(what number)__, so that he/she could get an alternate way of traveling to his/her job.

Encourage children to develop their compositions through expansion, slotting, movability and/or embedding. Have papers read aloud and discussed.



ALL GRADES

DICTIONARY SKILLS

(Also: Alphabetizing, Build Sight Vocabulary,
Place Setting)

To reinforce children's ability to arrange words in alphabetical order, you might ask the children to make up an imaginary telephone directory as a group or individual project. Ask the class (or each child individually) to supply imaginary names, addresses, and telephone numbers and arrange them in alphabetical order.

E.g.

Dumas, Gerald	2116 Field Avenue	Runyon	763-2173
Martinez, Richard	6017 South 4th Street	Runyon	212-6374
Roberts, Vera	392 Johnston Avenue	Runyon	344-6210
Waters, Anthony	647 Marshall Avenue	Runyon	212-4637
Waters, Olivia	2811 Summer Street	Runyon	763-6940
Waterson, William	235 Roxbury Terracy	Runyon	301-2976

Then ask the children to slot in a given sentence, using the names, addresses, and telephone numbers of those characters that appear in the directory.

E.g. 1. (Who) lives (where), and his/her
telephone number is (what).
2. (First name) and (First name) have
the same last name, which is (what). (Who)
lives (where) and (who) lives (where).

Then encourage the children to create imaginary stories based on these sentences or a framed paragraph like the following:

E.g. ___(Who)___ dialed ___(what number)___
___(when)___. ___(Who)___ wasn't home, so
___(who)___ left a message with Mrs./Mr. ___(whom)___
to have ___(who)___ call when he/she returned at
___(what number)___.

Encourage children to develop their compositions through expansion, slotting, movability and/or embedding. Have papers read aloud and discussed.

ALL GRADES

DICTIONARY SKILLS

(Also: Phonic Analysis: Blends, Alphabetizing, Synonyms, Antonyms, Build Sight Vocabulary)

1. Using a daily newspaper, have the children cut out words and paste them in their notebooks in alphabetical order. Limit the choice to words illustrating a particular phonetic skill which represents a need for the class or group.

E.g. gr - blends:
grapple
grasp
grumpy

2. Have the children look up the words in a dictionary and find a synonym and/or antonym for each word.

word	synonym	antonym
grapple	wrestle	release
grasp	take	give
grumpy	ill-humored	pleasant

Add such words to appropriate class charts or notebooks containing lists of new vocabulary words.

3. Have the children use these words in sentence synthesis.

E.g. The grumpy boys grappled over the book when John tried to grasp it.

The children can then develop these sentences through use of expansion, movability, and/or embedding.

INTERMEDIATE AND UPPER GRADES

DICTIONARY SKILLS

(Also: Meanings of Words, Build Sight Vocabulary,
Synonyms, Antonyms, Cause-Effect)

After some preliminary instruction in use of a dictionary, children can employ a dictionary to rewrite sentences into a short reading selection.

E.g. The little boy was happy.
The small boy was filled with joy.

The fat cat was in a cage.
The plump tiger was in an enclosure with bars.

UPPER GRADES

A man planted a big field of grain because
he hoped to get a good crop.

A farmer sowed an enormous tract of land
with seeds because he desired to obtain a
favorable harvest.

The man, who earned money by sailing on
ships, was tall, ugly, and had a limp.

The person, who obtained remuneration
by being a sailor, was towering, unsightly,
and possessed a limping gait.

Then have the children develop the sentences with synonyms into short, individual paragraphs using expansion, slotting, movability and/or embedding. Have the compositions read aloud.

Place on a wall chart, in card boxes, or on lists in students' notebooks the synonyms which the children discover by the above steps. Categorize the synonyms either by the kind of question they answer (e.g., "What?" or "Who?" words for nouns, "What kind of?" for adjectives) or, in the upper grades, by the parts of speech. Have the children refer to these synonyms and use them in future writing activities of all kinds.

UPPER GRADES

DICTIONARY SKILLS

(Also: Contextual Analysis)

When the children have identified the various dictionary definitions of a word which is listed as having several different meanings, reinforce the separate meanings by a sentence synthesis activity. Include on the word list the several meanings of the word, numbering them as they are numbered in the dictionary definitions. Include, also, of high interest or technical words from content areas.

E.g. direct^1
generals
artillery
direct^2
attack
French
Verdun
direct^3
World War I
Germans

Have the children write individual compositions involving all of the contrasting forms and parts of speech of the word, using their dictionaries as guides.

E.g. The French generals at Verdun, in World War I, directed the artillery to make a direct attack on the Germans. The direct result was a terrible loss for the enemy, etc.

Encourage them, too, to apply expansion, slotting, movability, and/or embedding to their compositions.

Afterward, have some or all of the compositions read aloud. Let the children listening decide which meanings of direct (1, 2, or 3) are used in particular places in the compositions, then explain from the context how they know the answers.

ALL GRADES

BOOK REPORTS

(Also: Main Idea, Event Sequence, Time Span,
Descriptive Details, Supporting Details)

Learners often find book reports difficult to write because such an assignment requires the students to develop several skills within a single composition. The following framed paragraphs will insure that students incorporate certain key elements such as main idea, event sequence, and character analysis in their reports. Once the students have completed the frames, they can then use expansion, slotting, movability, and/or embedding to include supporting and descriptive details.

Teachers are encouraged to build slotted sentences into the frames that will elicit further responses from the children. Base such sentences on your knowledge of the students' capabilities.

PRIMARY GRADES

The name of the book I read is ___(title)___.
The book was written by ___(whom)___ and published
by ______________________. It is about ________
______________(who or what)______________.
The character I like best is ______(who)______
because ______________(why)______________.
The character I do not like is ______(who)______
because ______________(why)______________.
I think you (will, will not) enjoy reading
this book because ___________(why)___________
______________________________________.

INTERMEDIATE GRADES

The book I read is titled ________________
and was written by ________ (author) ________.
It was published by ______________________,
and illustrated by _______________________
_____________________.

The book is about ______ (how many) ______
main characters named ____________________,
____________________, ____________________,
and ____________________, etc. __(Who)______
______(does what)______ in order to __(why)__
____.
He/She is helped/opposed by _____(whom)______
who ______________(does what)______________
_______________________________ so that ___
______________________(why)________________
____.

At the end of the story, ___(what happens)___
____.

If I could be a character in the story, I
would like to be __________________________
because ___________________________________
____.
I would not like to be ____________________
because ___________________________________
____.

It is my suggestion that you read/not read
this book because _________________________
____
____.

ALL GRADES

USE OF REFERENCE BOOKS

Have the children utilize a descriptive outline individually or in small groups to identify the most important features of something they know particularly well (e.g., place, object, person, rooms within their house or school, or a section of the neighborhood). Ask the class to include as many details as possible.

E.g.

Questions	Answers	Details
What is described first?	front of building	(as many as possible) two driveways, white, eight stories high, large swinging doors, entrance facing street, wrought iron bars enclosing terraces
What is described next?	lobby	seating for twenty people, office, cigarette machine, mail boxes, milk machine, directory
What is described next?	fifth floor hallway	mats in front of doors, front entrances to tenants' apartments, doorbells, carpet, chandelier, name plates
What is described last?	fifth floor apartment	terrace, living room, dining room, kitchen, bathrooms, bedrooms

After the descriptive outline is complete, ask the children to use the information in the outline to create a table of contents. Children can list in alphabetical order each part (or room) which they are describing and place under it the contents of that part (or room) in the alphabetical order.

E.g. Table of Contents

- Fifth-Floor Hallway
  - Carpet
  - Chandelier
  - Doorbells
  - Front Entrance to Tenants' Apartments
  - Mats in Front of Entrance to Doors
  - Name Plates

- Fifth-Floor Apartment
  - Bathrooms
  - Bedrooms
  - Dining Room
  - Kitchen
  - Living Room
  - Terrace

Then extend this activity by creating an index. The children can arrange all the contents in alphabetical order and specify the place (or room) where it is found.

E.g. Index

Bathrooms	Fifth-floor apartment
Bedrooms	Fifth-floor apartment
Carpet	Fifth-floor hallway
Chandelier	Fifth-floor hallway
Dining room	Fifth-Floor apartment
Front entrance to tenants' apartments	Fifth-floor hallway
Living room	Fifth-floor apartment
Mats in front of entrance to doors	Fifth-floor hallway
Name plates	Fifth-floor apartment
Terrace	Fifth-floor apartment

The children could then be asked to use their table of contents and index to answer questions about (a) the contents of each part of the building, and/or (b) the location within the building of specific items.

Children could then be asked to write compositions (such as imaginative stories) based on the information provided in the descriptive outline, table of contents and index. Encourage the use of expansion, slotting, movability and/or embedding to enhance the compositions.

Continue these activities until children develop a better sense of the relationship between a table of contents and an index and the usefulness of each.

INTERMEDIATE AND UPPER GRADES

USE OF REFERENCE BOOKS

After introducing children to different reference books, such as a dictionary, an almanac, an atlas, etc., framed paragraphs could be constructed which require the children to identify specific reference books.

E.g. The correct spelling of a word
can be found in a _______. The
population of a city can be found
in a __________ or ___________.
The route of the Hudson River can
be located in an ______________.

Another procedure would be to construct a framed paragraph entirely of very specific questions. The children would have to use specialized reference books to locate the answers.

E.g. The population of Jersey City is
__________. The city was named in
__(when)__ by __(whom)__ because
__________________. The mayor of
Jersey City is __________________.

Additional details about the subject could then be built into the paragraph from the same or other reference books, through extra sentences and/or expansion, slotting, movability, and/or embedding. The completed compositions could then be read aloud and discussed with reference to what the resource materials state.

INTERMEDIATE AND UPPER GRADES

MAP READING

(Also: Identify Plot / Follow Plot, Follow Directions, Supporting Details)

As the children learn to read printed maps, give them parallel free-writing activities such as these:

1. Let them (working in teams, if necessary) make up their own maps of areas with which they are familiar, particularly the local neighborhoods. Ask them to include on these maps the symbols which you would like them to learn. Then have them make up stories taking place in the area depicted by the map. Ask them to include many different locations on the map in the story. Have them use expansion, slotting, movability and/or embedding in their stories.

   Then distribute the maps and stories so that each child is now working with a map-and-story that he has not had a part in composing. Have each child trace the story from location to location. As a game-type extension of this activity, the authors of each map-and-story might make up simple "Where?" questions that the readers must answer correctly.
2. As a further development, with better or more experienced readers, you might have the children construct maps of imaginary locations. Then proceed as above.
3. When using maps in conjunction with a social studies lesson, the framed paragraph provides an excellent vehicle for interpreting maps in relation to what has been read.

E.g. Henry Hudson sailed ____(directions)____
from ____(country)____, and landed at ____(place)____,
____(place)____ which was ____(direction)____ of
____(place)____, and ____(direction)____ of
____(place)____. He intended to go ____(direction)____
to ____(place)____, etc.

Have the children use expansion, slotting, movability, and/or embedding on these paragraphs, along with additional sentences. When papers are read aloud, let the rest of the class check the accuracy of the directions by referring to a map.

INTERMEDIATE AND UPPER GRADES

INTERPRETING GRAPHS AND CHARTS

Decide in advance what contents from the graphs and charts should be emphasized. Make up framed paragraphs which include questions and statements about the contents. Work with children on one or two sample paragraphs. Place guide and interpretive questions into the paragraph.

E.g. The state of ____________ has ________ more people than the state of _____________. The _____________ River has the most shipping.

E.g. The city that has the smallest population is ____________. The second least populated city is ___________. The third least populated city is _______________.

Another procedure would be to use the questions from your teaching manual to elicit answers based on students' interpretations of graphs and charts. These answers could be written as sentences on the board and later reconstructed or developed into paragraphs through the application of expansion, slotting, movability, and/or embedding.

ALL GRADES

HELPING THE NON-READER/NON-WRITER

(Do the following prescription very gradually, one step at a time, over a period of several weeks or months:)

1. Have the student dictate a fairly short experience story to you about something he/she likes--e.g., animals, sports.
2. Read the story back to him, sentence by sentence, or (if possible) have him read parts of the story to you--whatever he can do.
3. Orally together do expansion, slotting and, later, other techniques (movability, embedding) on his own sentences, in order to "tell more" in his story. Rewrite the story for him as he dictates the changes. Then have him read the rewritten story back (or do it for him), and let him note the improvement. Praise him for the improvement.
4. Make up lists of the student's oral vocabulary words--from the original story, and also from the expansion and slotting activities. These are, essentially, sight words.
5. Repeat 1-4 until he is very comfortable and can read at least a few words back, and you have accumulated a sizable list under step #4.
6. Then compose a story for him using the words from his vocabulary lists. Make sure that your story is thematically related to his story (step #1). If his story is about horses or dogs, the new story should also be about horses or dogs, or perhaps some other animal the student would probably like.

7. Have him try to read it. Then have him rewrite *your* story, using expansion, slotting, etc., and add the new words he gives you to the lists in step #4.

8. Have him write or dictate a new story related to *your* story. Repeat steps 1-4.

9. Repeat steps 1-8. Praise him at every step for his effort. Introducing this slowly, have him try to read a printed story--a paragraph or a short page at a time--related to his interests (e.g., animals or sports) and on his level (according to the kinds of words he has given you in steps 1-8).

10. Repeat step #7 - he rewrites *that* story, etc.

11. Repeat steps 1-10 until:

    A. The student can write his own story (step #1) more or less independently of you and use the techniques to improve it;

    B. He can read back whatever he writes or you write, with relatively little difficulty;

    C. He can begin to read longer and longer selections at step 8, with relatively little difficulty;

    D. You can begin planning to send him into an appropriate reading group.

SUGGESTIONS:

Praising him at all steps should be accompanied by constant progress reports to his parents, with his own compositions sent home for their inspection.

USING THE READ-WRITE PRESCRIPTIONS WITHIN A BASAL-READING PROGRAM

The purpose of this section is to illustrate how the prescriptions and techniques can be utilized in connection with a basal reading selection. What follows is a story, a series of questions designed to be similar in nature to those which appear in many basal manuals, and the application of prescriptions and techniques to the reading selection. You will notice that many of the questions are answered when the prescriptions are applied. It is recommended that, whenever possible, prescriptions augmented by techniques be used instead of having students respond to individual questions. This procedure should foster greater comprehension on the student's part.

The prescriptions used here are simply examples selected to fit the attached sample story and questions. It is understood that your own selection of prescriptions will be made according to the prioritized needs of your students and adjusted by you to fit the stories your children are reading.

It is essential that the students utilize the techniques, especially expansion, when working on prescriptions. Only when the prescriptions are augmented through the use of the techniques do they achieve their high-intensity value. Therefore, you will find that each of the examples used here is accompanied by a sample of the completed prescription, as well as an illustration of how the completed prescription appears after the techniques have been applied to it.

FIRST CLASS MAIL

Joe Elder had always enjoyed his job as a mailman. He liked working outdoors. Rain, snow, and extreme heat never kept him from delivering every piece of mail to the proper address. It was, therefore, quite understandable that, after forty years of faithful service, Joe felt very unhappy about his being forced to retire. Having filled his large leather bag, he was now prepared to walk, for the last time, through the neighborhood he had come to know and love.

With each delivery, Joe reminisced more about events that had occurred over the past forty years. Tears came to his eyes as he realized how difficult it was for him to accept even the thought of retiring. To Joe, it didn't make sense. Why him? Certainly, no one could have been happier on the job. In fact, no one could have served the town of Califon with greater dedication. How would the people react to a new mailman? They were so used to seeing Joe Elder. One man even told Joe that the people in the neighborhood looked on him as a community fixture.

As he continued on his rounds, Joe was overcome by a strange feeling. Suddenly, he was actually seeing all of the changes that had taken place in the neighborhood. Many of the houses that had been built at the time that Joe had begun delivering mail were now showing signs of having aged. Many of the people who had occupied these houses no longer lived in the community. It was as though he were looking at the neighborhood for the first time.

With great sadness, Joe deposited his few remaining pieces of mail in the slot at 22 Sunlit Drive. As he started on what had never before seemed to be a long walk back to the Post Office, he was shocked by the weight of his empty mailbag. He didn't even notice the brightly colored leaves that had started to fall from the trees.

When Joe Elder arrived at the Post Office, he cleaned out his locker, and removed his name from its door. After a brief look around, he lowered his head and started to leave. As he lifted his eyes from the floor, he saw Mr. Young, the recently appointed superintendent of mails. Joe had always felt that Mr. Young was not concerned about the older workers, and was only interested in new programs, new methods, and new blood. Joe wondered how Mr. Young would feel in forty years, when he would be forced to give up his own position.

Joe noticed that Mr. Young was holding a copy of the letter Joe had written to the United States Postal Commission asking that he not be forced to retire. Joe felt a lump swell in his throat as the superintendent told him that the request had been denied. However, the explanation that followed placed Joe in a state of shock.

Mr. Young explained that, as part of one of his new programs, he was in a position to hire a person to train new mail carriers. Since the requirements for this job did not give any age limit, Mr. Young was asking Joe Elder to take the job. Joe would use his old route to train new mail carriers. Whenever he felt the mailman was ready, he would inform Mr. Young, who would give the carrier a route of his own.

When Joe left the Post Office, he was no longer hurt or angry. Tears of joy and relief filled his eyes. He looked forward to returning to work and to the neighborhood he would have missed so much. Joe now had a new job, a new opinion of Mr. Young, and a new outlook for the future. As he walked down the street, he hummed a little tune, smiled, and said hello to everyone he passed.

The following are questions similar to those which might appear in the teacher's edition of a basal reading series:

1. Who is Joe?
2. What is bothering Joe?
3. What kind of person do you think Joe is?
4. Where does the story take place?
5. When does the story take place?
6. Who is Mr. Young?
7. What does Mr. Young seem most interested in accomplishing?
8. What type of place do you think Califon is?
9. How does Joe feel at the beginning of the story? Why?
10. How did Mr. Young surprise Joe?

1. What words would you use to describe Joe's mood throughout most of the story?
2. What shows you that Joe is feeling this way?
3. How did you feel about Joe at the beginning of the story? Why?
4. How did you feel about Joe at the end of the story? Why?
5. Did you feel any differently about Mr. Young at the end of the story than you did in the beginning? Why?
6. How do you think Joe felt about Mr. Young at the end of the story? Why?
7. How do you think Joe felt about the neighborhood in which he worked? Why?
8. How did the people on Joe's route feel about him? Why?

It is suggested that vocabulary words be introduced in context. This can be done by using each word in a sentence orally for the children or by supplying the children with a written sentence in which the new word appears in a context similar to that in which it is employed in the story. You may also wish to have the children divide the words and tell you which syllables are accented. In any event, an attempt should be made to elicit the correct pronunciation and a synonym or definition of each word from the children. You may then wish to ask the children to give you sentences in which they use the new words. This can be followed up by using sentence synthesis and building sight vocabulary prescriptions.

Example:

Because Joe was a faithful worker, he always got the job done.	faith' ful
Joe prepared the mail before he left the post office.	pre pared'
Joe noticed that many of the buildings in the neighborhood had aged.	neigh' bor hood
Joe reminisced about many of things that had happened in the past.	rem i nisced'
The landmark was a popular fixture in the town of Califon.	fix' ture
The people in the community enjoyed many activities together.	com mu' ni ty
Joe deposited several letters in one mailbox.	de pos' it ed

Mr. Young did not seem to be concerned about Joe's problem.	con cerned'
It was one of the requirements that workers retire at a certain age.	re quire' ments

Have the children examine the words in context and tell you what they think the words mean. You may want to list, on the board, short definitions or synonyms that the children give you.

Example:

sentence	word	synonym/definition

Select words to use in sentence synthesis, or allow the children to do so.

E.g. Joe Elder reminisced about his years of faithful service to the community. Joe always prepared the mail for delivery and was concerned about making sure that he deposited every letter in the correct mailbox.

While Joe prepared the mail for delivery, he reminisced about his years of faithful service to the community, and remembered how concerned he was once when he deposited a letter in the wrong mailbox.

To reinforce newly acquired vocabulary, you may wish to utilize the prescription structural analysis: build sight vocabulary, on pages 118-119.

E.g. Joe was a very reliable mailman. He always delivered his mail, no matter how bad the weather. He went to work early each morning so that he could get his mail ready for delivery. After he put the mail in his bag, he set out to make his rounds in the area he had come to know so well. The people living in this area had come to know and respect Joe Elder. They were so used to seeing him that they looked upon him as a permanent part of the neighborhood.

composed by the teacher

One person thought back about how troubled Joe was when he thought he had delivered a letter to the wrong address. This man thought that if a list was compiled of the things necessary for being a good mailman, Joe would possess every one of them.

Joe was a very faithful mailman. He always delivered his mail, no matter how bad the weather. He went to work early each morning so he could get his mail prepared for delivery. After he deposited the mail in his bag, he set out to make his rounds in the neighborhood which he had come to know so well. The community had come to know and respect Joe Elder. They were so used to seeing him that they looked on him as a fixture of the neighborhood.

composed by the children

One person reminisced about how concerned Joe was when he thought he had delivered a letter to the wrong address. This man thought that if a list was compiled of the requirements for being a good mailman, Joe would possess every one of them.

Teachers are encouraged to select prescriptions according to the prioritized needs of their students. This can be done by consulting the prescription heading for the main objective, as well as the ancillary skills found in parentheses just below the prescription heading.

Most of the prescriptions in the comprehension section of the manual utilize the framed paragraph. When the children complete these frames, it is essential that they make use of the other techniques (expansion, slotting, movability and/or embedding). In fact, the degree to which many of the ancillary skills are developed will often depend on how extensively the students employ these techniques.

The following are examples of prescriptions which were selected to fit the accompanying reading selection, as well as to replace the questions asked on the sample teacher's edition page.

MAIN IDEA (pages 150-152)

(Also: Story Setting, Cause-Effect, Supporting Detail, Problem Solving)

Questions
from T.E.
page

The name of the story is ____(title)____.
(4) The story takes place ____(where)____.
(5) during ____(when)____. The main
(1) characters in the story are ____(who)____
(6) ____________ and ____(who)____.
The problem in the story is that ____________
(2) ____(what)____.
The problem is solved when ____________
(10) ____(what happens)____.

The name of the story is ____(title)____.
(5) The story takes place during ____(when)____,
(8) in a ____(what kind of)____, ____(what kind of)____
(4) ____(what)____ called ____(what)____.
(1) The main characters are ____(who)____, a very ____
(3) ____(what kind of)____, ____(what kind
of)____, and ____(what kind of)____ man, and
(6) ____(who)____, a ____(what kind of)____ man who
(7) seems to be interested only in ____(doing what)____
____________. The problem in
(2) the story is that ____(what)____.
The problem is solved when ____________
(10) ____(what happens)____.

EXAMPLE OF THE BASIC PRESCRIPTION COMPLETED

The name of the story is First Class Mail. The story takes place in Califon, during the fall. The main characters in the story are Joe Elder and Mr. Young. The problem in the story is that Joe is being forced to retire. The problem is solved when Joe is given a new job training other mailman.

EXAMPLE OF THE REVISED FRAME COMPLETED

The name of the story is First Class Mail. The story takes place during the fall in a small, friendly town called Califon. The main characters are Joe Elder, a very kind, sensitive, and dedicated man, and Mr. Young, a young, ambitious man who seems to be interested only in starting new programs and making changes. The problem in the story is that Joe is being forced to retire. The problem is solved when Mr. Young asks Joe to accept a new job training other mailmen.

EXAMPLE OF THE REVISED FRAME USING THE TECHNIQUES

The name of a very realistic story is First Class Mail. The story takes place in a small, friendly, picturesque town called Califon during the fall, when the leaves are just beginning to flutter from the trees. The main characters are Joe Elder, a very kind, sensitive, and dedicated man who has delivered the mail in one of the neighborhoods in Califon for forty years, and Mr. Young, a young, ambitious man, who seems to be interested only in starting new programs and making changes that will further his own chances for advancement. The problem in the story is that Joe is being forced to retire from the job he loves, even though he doesn't want to stop working. The problem is solved when Mr. Young asks Joe to accept a new position training other mailmen so that they will also become conscientious and dedicated servants of the tiny community of Califon.

CHARACTER ANALYSIS (page 200)

(Also: Descriptive Details, Supporting Details, Mood, Cause-Effect)

In the story, ________(title)________, I could understand how ______(who)______ felt very ____(how)____ when ________(what happened)________ ________________________. I felt the same way once when ________(what happened)________________. I remember that I had to ________(do what)________ ________________, instead of simply being allowed to ________(do what)________________ ____.

EXAMPLE OF THE COMPLETED PRESCRIPTION

In the story, First Class Mail, I could understand why Joe Elder felt very unhappy and disappointed when he was forced to retire. I felt the same way once when I was too old to play in the Junior Baseball League. I remember that I had to join a new league instead of simply being allowed to play with my old team.

EXAMPLE OF COMPLETED PRESCRIPTION USING TECHNIQUES

In the story, First Class Mail, I could understand why Joe Elder, a dedicated and faithful mailman, felt rejected, unwanted and bitter when he was told to retire and leave the job to which he had devoted the best years of his life, in spite of his efforts to appeal the mandatory retirement rule. I felt the same way once when I was told, in the middle of the season, on my birthday, that I was too old to continue playing in the Junior Baseball League. I remember that I had to wait until the following year and then join a new league, which was made up of boys who were mostly older than I was, instead of simply being allowed to play with my old team with boys who were my own age and possessed abilities equal to my own.

CHARACTER ANALYSIS (pages 203-205)

(Also: Descriptive Details, Supporting Details, Cause-Effect)

In the story, ____________________, the main characters are ____(who)____ and ____(who)____. In the beginning of the story, ____(who)____ seems very ____(what)____. He shows this when he __________ ____(does what)____.

At the end of the story, ____(who)____ is much more ____(what____ and ____(what)____. This is demonstrated when he __________________________ ____(does what)____.

EXAMPLE OF THE COMPLETED PRESCRIPTION

In the story, First Class Mail, the main characters are Joe Elder and Mr. Young. In the beginning of the story, Joe seems very unhappy. He shows this when he almost begins to cry.

At the end of the story, Joe Elder is much more satisfied and excited. This is demonstrated when he hums a tune while walking down the street.

EXAMPLE OF THE COMPLETED PRESCRIPTION USING TECHNIQUES

In the story, First Class Mail, the main characters are an old mailman named Joe Elder, who has delivered mail in the same neighborhood for forty years and Mr. Young, Joe's boss, who seems to be interested only in changing things and making things easier for himself. In the beginning of the story, Joe seems very unhappy and bitter because he is being forced to retire. He shows this when he begins to reminisce about all of the enjoyable moments he has had delivering mail in Califon and almost begins to cry because he knows he will miss the neighborhood and community he has come to know so well.

At the end of the story, Joe is much more satisfied and excited because he is being given a new job that will enable him to continue working in Califon for as long as he wants. This is demonstrated when he walks down the street, humming, smiling, and saying hello to everyone he sees. He is so happy that he almost begins to cry.

MOOD (pages 239-240)

(Also: Inference, Character Analysis, Descriptive Details, Supporting Details)

As I read ______(title)______, I felt very
____(how)____ because ________(why)________
______________. This feeling was strongest in
the part of the story when ____________________
____________(what happened)____________
because ____________(why)____________.
I felt very ___(how)___ while reading the part
of the story where ___(who)___ ___(did what)___
________________________, because ____(why)____
____.

EXAMPLE OF THE COMPLETED PRESCRIPTION

As I read First Class Mail, I felt very sad because it didn't seem right that Joe should have to retire. This feeling was strongest in the part of the story where Joe reminisced about the past and tears came to his eyes. I felt very sorry for Joe while reading the part of the story where he was cleaning out his locker, because Joe didn't seem to have anything to look forward to in the future.

EXAMPLE OF THE COMPLETED PRESCRIPTION USING TECHNIQUES

As I read First Class Mail, I felt very sad and disturbed because it didn't seem right that Joe, who had served the delightful little town of Califon for forty years, should be forced to retire when he wanted to continue working. This feeling was strongest in the part of the story where Joe reminisced about all of the wonderful things that had happened during his forty years of delivering mail in the same community. When Joe realized how much he would miss all of the friends he had made, tears came to his eyes. I felt very sorry for him while reading the part of the story where Joe was cleaning out his locker, especially when he removed the piece of tape on which he had carefully and artistically printed his name, because Joe didn't seem to have anything to look forward to after his forced retirement.

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